

Notes by David Landman which he took during the lectures by

Harold J. Isaacson

on Haiku.

The lectures were called “the Shiki Course” and took place in the summer of 1959.

A copy of these notes was handed to the present compiler by the widow of Harold Isaacson, Mrs. Shigeko Isaacson, in the early 1980s. In those years she tried to teach some students haiku in the Netherlands. They themselves never produced a collection of notes like Mr. Landman did, so it only is reasonable that those old notes are passed on to a future generation through the services of www.archive.org

Mr. Harold J. Isaacson is the author of “Peonies kana” and “Throat of the Peacock”, still obtainable as second hand books. His way of looking at haiku is very well explained in “Peonies kana” and many aspects can be found in the notes of Mr. Landman. Most people however disagree with his way of using Japanese words in translations of traditional haiku. And a fortiori reject their use in haiku written in e.g. English. The last word on this topic has not yet been spoken!

May someone again study the material!

Ranranshi,

Till-Moyland, Germany

Summer 2009

NOTE: The translations in these notes are not Haiku/English. Given extempore, by HJI in class, and meant only to convey the sense and the proper arrangement of idea units (sometimes the latter was impossible though).

HAIKU

H. J. Isaacson (1959)

notes of the second class!

To Cherry-blossoms

Ye may simper, blush, and smile,
and perfume the aire a while:
But (sweet things) ye must be gone;
Fruit, ye know, is coming on:
Then, Ah! Then, where is your grace,
When as Cherries come in place?

Herrick

A SHORT HISTORY OF JAPAN - A. L. Sadler
BLYTH 4 Vols. of Haiku-Angus and Robertson Ltd. - 1946

LEARNING TO WRITE HAIKU IS TO SOLVE THE MAJOR PROBLEMS OF BUDDHISM

What is needed:

1. Intelligence - freshness of mind.
2. Senses under control - aware of things as they are - accurate
3. Disinclination to do injury to anything whatsoever. respect
4. Purity.

Fu no yo ya
nani ni odoroku
inu no yume

-- Chikubu

A winter-night, ya
What does he startle at?
The dog's dream

Don't feel insulted if I begin this course with this haiku. A dog is very important. This course opens on the second day after summer and the third day after the full moon in the lunar year

A writer of Haiku is called a HAIJIN.

Bibl: Miyamori--1,000 Haiku
Henderson "The Bamboo Broom"--Pocket Book called Intro. to Haiku.
R. Blyth - 4 Vols. Haiku.
Peter Pauper Book on Haiku ..
(AS PROF. WRITES ON THE BOARD, NOTICE CHALK ON THE SEAT OF HIS PANTS)

This term will be devoted in its entirety to a simple definition of Haiku.

What Haiku is not:

Impressionistic: no hint of impressionism (totally realistic)
Suggestive: Whatever it says has to be said explicitly. Nothing more than what appears there.
Picture in verses: no such thing.

Delicate: There is no nuance. The point of the Haiku is that it is very unrefined. From the very beginning its character was the reverse of that-rough.

Little: Nonsense, the Haiku is vast.

Japanese: not so in the sense that it's based on types of viewpoint, attitude characteristic of Japanese habits of mind or social organization solely. Certainly the Japanese are more adept at this sort of thing but it is within the realm of everyone.

Scraps of Poetry: Nonsense. First of all the Western World is very interested in scraps of poetry..that's all they have. The Haiku is not "poetry" it is an exercise toward poetry, and it certainly is not a scrap it is a very complete entity, and opens out inexhaustibly.

What the Haiku IS: LARGE AND ROUGH.

It is the largest form possible. Large enough view. Rough as it can be. You might be deceived by its seeming smoothness. Some things are so rough they seem smooth: Like the courses of the planets.

Mo-u harete

iro koki fuji e
dosha kana

-- Bura

The heavy solid rains having cleared
Mt. Fuji richly colored
Pilgrims (climb up)

Pilgrims up Mt. Fuji only in Summer, when it takes on strange coloration.

Fuji gyosha
kumo ni magaeru
byakui kana

-- Hekigodo

The Fuji pilgrims
into the clouds dissolve
Their white garments

Fuji mode
hakubyo ni shi-in
itadakimasu

-- Chikushiro

The Fuji pilgrims
Onto white garments crimson seals
they graciously permit

White garment: Purely white. Pilgrim's robe. State of mind in which you don't want to return to world. You wouldn't want to impart your knowledge or write poetry. But as you go up Fuji, at the various way-houses they stamp red seals on the white robe, which the pilgrim graciously permits. That is Haiku, Crimson seals. You can write Haiku if you graciously consent to be stained with humanity. This Haiku is intended to help you in writing Haiku.

Japanese literature, POETRY....1675--appears in proper form. It takes the form of Tokagawa Japanese poetry. Classical Japanese poetry.

UTA Classical poem.

5, 7, 5 alternating syllables is the basis of Japanese prosody. To this they add a 7,7 couplet which is the barest form possible of poetry.

They favored this form TANKA (the short song)

It is the shortest poem possible in this versification: 5,7,5,7,7 5 lines of 31 syllables. It is just long enough to see the structure. (If it is 5,7,5 the structure isn't clear.

5,7,5,7 is clear and add 7, finally to close it off, makes the most parsimonious form in which form can be seen.

The first poem of this form was written by a God: Suyano-o no Mikoto: He spoke the poem on building a house.

Ya-kumo tatsu	Eight clouds arise
izumo ya-e-gaki	Province of Izumo--The 8-fold fence
tsuma-gomi ni	Meant to enclose the husband and wife
ya-e-gaki tsukuru	I build this 8-fold fence
sono ya-e-gaki wo	What a lovely 8-fold fence.

Boistrous, rough God. Mentions province of Japan. Geography of Japan very vital in poetry: Province of Izumo. (The same is true of the provinces of England to its literature).

Preserved in early Japanese History: KOJIKI--Earliest prose work extant. Poems in it represents the first style of poetry. See Chamberlain's edition.

yama ga ta ni
makeru ao-na- mo
kibi hito to
tomo ni shi tsumeba
tanushiku mo aru ka
--Nintoku Tenno

In the mountain rice-fields
(Even) to pick the green na (wild celer)
With the person from Kibi
If we are together when we pick them
Somehow it seems quite delightful
--Emperor Nintoku

(Even doing something as rough as picking wild celery)

Classical Sanskrit poetry, can make meanings, one is supposed to understand all meanings. Similar to the Japanese. It also means:

Being daunted by my wife
Who says I'm not allowed to meet you
If only I were married to the lady from Kibi
I think I would be better off.

(Some meaning here for the study of ambiguities in English Poetry)

This was followed by MANYOSHU style:

MANYO = myriad/10,000 leaves (generations, lives)
SHU = Collection

First collection of Japanese Poetry made in 750 A. D.

O-miya no	The Palace itself
uchi made Kibu	Even in its inner apartments can be heard
a-biki suto	All pull together
ago totonouru	As they pull in line
ama ga Yubi-goe	The fisherman to the fishers, instructions
---Okimaro	

(Even in the palace one can hear the fisher's pulling their lines)
Three gunas: 3 basic qualities in their extension. Note the 3 zeros on the #10 this means 10,000 which =s totality =s everything that can happen or will happen. Zero rising to a new sphere. Absolutely what the nature of poetry is, contains EVERYTHING which can happen.

The poem above was written in response to a given assignment. The gunas are the three parts of human destiny. Time of Gods; ancient history; * "these fleeting days"

utsu semi - fleeting days, cricket shell -- classic Buddhist expression for present day.

Custom is to follow a long poem with a coda -- refrain poem --

Tanka. "Where the clouds like rich flags are spread out over the ocean the setting sun lights them. Tonight there shall be a full moon which lights them with clarity".

Watasumi no
toyohata-gumo ni
cri hi asahi
koyoi no tsuki-yo
kiyoku teri kori

meaning given above; this poem follows
in its calm the next:



Shio sawi ni
Irago no shima-e
kogu Fume imi
imo roruranu ka
araki shima-mi wo

And the roughness of the surge
And Irago with its frieze of islands
Perhaps my loved one is riding
In a boat--How rough that
Island water is.

--Hitomaro (Deified as God of Poetry)

There are many poems written between people, back and forth.
KOKINSHU period 905 Next collection of poetry. Two centuries.
KOKIN--= Old and New.

This was the first of the imperial collections. Emperor requested
a poet to make the collection.

Old and New are identical, simultaneous. Poetry must reach a range
which has no temporal limitations.

This book is marked by a totally new style. See Bonneau French trans.

The preface says

Frogs compose poetry	} same thing is happening.
Birds compose poetry	

This is the point from which everything can procede: MANYO

"This very present time"---"Huge expanse of space"

Riddle in time. Landscape falls away, opens into great distances.

View is almost geographical. (View of mists on Mts.)

SPRING MIST

The way that it rises
they don't care to look at
the hastening wild geese
they must be accustomed to living
in a village where there are
no cherry trees.

(Wild geese return; fly past but don't know anything about cherry
blossoms. Due after Spring Mist: Also means: They sing with their
noses which is meant to be funny, but also means a village without
cherry trees.

Next a Third Phase: SHIN KOKINSHU which means the New Deeper "Old
and New". This was compiled by Sadie.

Deliberate Plan to show a new phase. If we emphasize the present
moment of the two alternatives they both will come out. If you
concentrate in its true character on the new, one surely grasps the

"old" in the new. (Deep shiver)

As one extends ones gaze
Flowring trees
Or Autumn leaves aren't there
Nothing brilliant.
A little reed hut by the bay
Deep in Autumn at twilight

This expressed the new style. Don't talk about brilliance of leaves.
Dusk at end of Autumn. Point is to show this just as equal. Dusk
and brilliance are equal: Old and New are equal.

MEIJI Tenno Emperor died in 1910

Emperor's considered essential; most important toward keeping state.
Persistence of this form is very much a state matter.

(See poem on sheet) Human beings who are just like crickets.

But they have a feeling of their genuineness. How could it possible
endure for centuries? It must be because of the subtle harmony of
poetry: Classical quality...Confucian.

✕ Person and his words must be the same: honesty and sincerity:

言	Harmony	Sincerity
ト	Honesty	
Man Words		

Subtle harmony of UTA .. Japanese poem.

Underlying classical basis of "sung" poetry. This has not disappeared
in Japan.

If there is a plighting
Even to a humble house
Rudely thatched with wild leaves (...last on page)
The dragon princess herself
Will come repeatedly.

Tanka is "pure poetry"; unteachable without the language.

But the Haiku is not...it is something else entirely.

KOKINSHU--was learned by heart. All the allusions were thoroughly
understood.

14th C. 100 poems by 100 poets.

HYAKU-NIN
ISSHU drawn from all the collections, Meant to show all
the aspects of Japanese poetry. Superceeded learning
of KOKINSHU by heart. Presently is a parlor game.

Member of Japanese commonwealth. Some way had to be found to have
all the people memorize the poetry. They used "skillful means" as
the Buddhists say. They invented Poem Cards.

UTA KARUTA (Karuta is like our word "card"= comes from the Portuguese word). Group of Haiku on the subject. The game is always played on New Year's day. Haiku are probing the ultimate nature of UTA

Karuta-kai
aoki tatami no
nisi kana

Card Party
The green straw mats
Their very faint perfume

--Hashinjo

New straw mats for New Years. Players are close to floor. As they lean forward to play the game ... they smell the mat (poetry)
MOI - faint perfume -- investigation of poetry.

MANYO--KO KIN

Now that we are playing with these cards...The substance of poetry; something which cannot be expressed; has no describable nature, which is the point.

CARDS HAVE $\frac{1}{2}$ a poem on them. The first person who can recite the second half by heart wins the card.

(end of first lecture)

Lecture #2

Most sound book: HAIKU AND HAIKAI: Also see the essays of Lafcadio Hearn on Haiku. See his essay, Insect studies in "Romance of The Milky Way".

In order to write Haiku you must feel that you are doing something superfluous. Idleness. You will have a much better chance. That is the "crest gem" of your significance.

The Haiku requires that you have a good master; but you don't. It is almost impossible to find a good master nowadays. You must forget all questions that I (HJI) know you are asking, "Where did he get all this information; how did he get this way?"

* Some of you (looking at me) are interested in the problems at the roots of poetry .. for that you must study the Tanka. It exhibits a careful decision about what makes poetry work. It is very consciously solved. Glances and flashes.

The only thing I can think of which is something like the Japanese love of poetry is the Persians in Moslem times. Look into the Persians.

In the nation there was a continual study of their poetry: they made groupings.

ROKKA-SEN ^{T 4} sen is a perfect sage=Rishi in Sanscrit
↳ HSIEN in Chinese.

There are six of these: 6 masters of poetry: 5 men and 1 woman. They represent the sum of perfection in Japanese poetry.

36 Masters of Poetry, later.

SAN-JU....ROKKA-SEN Lived from ? to 1150.

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Tanka is important during Tokagawa (1600-1860) times. No decline up to the end of classical Japanese life. Afterwards. Europeanization of Japan and the Tanka collapses.

Contemporary Tanka: Ito Sachio - Writers choose a name when they are ready to write.

Also Shiki is an important modern Hijin who worked with the Tanka.

SOURCES OF HAIKU

How the Haiku emerged out of the Tanka:

By means of the REN-GA. (late poems) form.

Japanese poetry is not limited in form, at all, it is exceedingly broad in the number of forms.

Ren-Ga, is far more difficult than the Haiku: one of three forms more difficult than the Haiku.

REN-GA:

Somebody writes a poem of three lines--5,7,5

Somebody else, there at the same time, writes a poem of 7,7 and sets it below.

Next person writes a 5,7,5

Next a 7,7
etc.

These forms linked poems which alternate regularly.

This was a very popular form from 1600-1860-Tokagawa times.

Each part was called a KU- which is a phrase, or a sentence: the shortest possible duration of syllables for making a thought-group.

The three line poem is called a long KU = CHO-KU (gesundheit)

The two line poem is called a short KU= TANK-KU (you're welcome)

A tanka is a complex of several KU.

and becomes a KA (poem). It indicated that in these proportions you are not writing poetry. TAN-KU does not complete a CHO-KU. They are separate entities; the relationship between the two is of intense complexity. But, the poem that follows is a different poem.

Form made its appearance in 1200; Emperor GO-TOBA Master of Tanka; Waka. Requires experience in Waka form for experienced masters. Can be written by one person or up to ten--sometimes beyond.

The standard dimensions of a Ren-Ga: In tokagawa times it was 100 KU; people reversed order throughout the process so that one person wrote long Ku one time, and next time around a short KU, etc.

Another popular size was 1,000. They count as ten units of the basic size. Put into 10 books which were bound.

Another popular size: 10,000. This sort of Ren-Ga took four to five days of solid writing to complete.

Most masters of the Tokagawa wrote Ren-Ga. The Haiku is a form which exists in a Ren-Ga...There were 36 masters of it. 36 KU.

Note that half of the Ren-Ga is precise, complete dimension of the Haiku.

Ren-Ga: The Meeting. They choose a memorable place: Temple, famous woods, etc. Arrangements are made for a given day. Suite of rooms hired. In the central part of the room there is a special alcove prepared for a portrait of a divinity. Any one of three. Divinity who conquered Japan; God of Poetry; God of Calligraphy. Most often they put up the God of Calligraphy. They sit like this:

Haijen	God
1 - 0	0 - Master of C.
2 - 0	0 - Sec.
3 - 0	0 - 7
4 - 0	0 - 8
5 - 0	0 - 9
6 - 0	0 - 10

First the Secretary enters: folds paper in a traditional fashion. Everyone else comes in and sits. The secretary moves desk before the God's picture and gives the signal to begin. The most distinguished poet has the first seat: speaks a Haiku (called Hokku). The secretary repeats it and writes it in this fashion: First he repeats the top line of 5 and writes it down--then the composer repeats his poem--then the secretary recites it again and writes lines 2 and three. (This suggests the division of the first line from the other two). Then when poem is all inscribed the secretary reads it once more to make sure he has made no error. As soon as the First Poem is said the Master of Ceremonies choses a word at random and gives a title to the whole Ren-Ga. He takes one word from the Haiku and adds another from his own mind, thus makes it impossible to prepare for a Ren-Ga, even for the opening poet. Has to be spontaneous. The rest of the verses must be somehow on this subject.

The second poet must immediately say a 7,7.

If he is not in time the secretary repeats the poem once more. This is a sign to hurry up, and the turn moves to the next person. (Of course, among masters this never happens.) Everybody is ready. Actually, have to compose poetry within 10 seconds or so. At the end the secretary writes the date and the names of the masters and the scroll is given to the temple.

Speed is very essential. It is basic to Japanese literature and to poetry in particular. It pertains less to Haiku.

Principle: Old Idea. Tradition about writing of Mahabarata. Sanscrit epic. Composer wanted some one to copy it down (long couplets). Divinity undertook to write it down on the condition that the composer wouldn't stop for a minute. Tradition is that he wrote this huge poem non-stop. Trick was to compose a very difficult couplet, one which would make the god ponder. He knew how long it would take the god to figure the meaning out and thus could sleep.

EXAMPLE OF REN-GA

Model Ren-Ga. 100 poem. Year 1488. 1st month 22nd day.

Beginning of Spring -- three masters: the Most Famous was Sogi ¹⁴²¹
1447 to 1527 Shohaku ¹⁵⁰²
1448 to 1532 Socho

This was the Golden Age of the classical Ren-Ga.

Painter Seshu was alive and active at this time.

They met at an old Palace in Minase: Tomb of the Emperor Go-Tobu ...Solemn funerary Ren-ga for a departed Emperor. This was frequently done on memorial occasions.

Opening page has Title and 8 KU

First page has 14 KU

Second page opening to two parts has 14 and 14 KU

Third page has 14 and 14 KU

Last page has 14 and 8 KU

Sogi being the great master, opened:

While snow is on the ground
The base of the mountain is in mist
Dusk

The first poem has to be a Haiku: In Ren-Ga circumstances it is called a Hokku. Meaning= the "inceptive" KU.

Haiku is a Hokku...it has to observe all the conventions of the opening KU of a Ren-Ga.

Some conventions: 1. Must indicate the season of the year.--New Year,

Sogi has made use, here, of a famous Tanka of the Emperor.

When I cast my eyes over it
The base of the Mountain is misty
The Minase river
At dusk one somehow feels it is
Still Autumn.

(In Japan, mist on the mountains = Spring.)

Both poems refer back to the KOKINSHU and Saido's poem. Both ideas are used in a totally new way.

Yuki nagara = winter

Yana mote etc. = spring

Yube kana = allusion to Tanka which means Autumn.

They fall together perfectly; express New Year. All seasons coming together at a certain point. Tribute to the Emperor. Refers to the place and the point of the year.

1,2,3, and 100th poems are very important in the Ren-Ga.

The second is called Waki-Ku = "assistant" KU; this has to have a relation to the first KU. The first KU is the Guest. The second is the Host. Person who composes the Hokku is a guest the second poem is composed by the host (sometimes a monk of the Temple). Therefore, the quality of the first KU is that of a guest; relaxed, having no tasks to do, whose comforts are being seen after; can be leisurely, dependent on the hospitality of his circumstances.

Second KU says:

The flowing water goes far along
To a village with the luster of plum flowers.

See that there is no joining; except that of subtle relationships.

1. same season -- plum tree flowers indicate that
2. The first poem talks about mountains, this second about Water thus forming mountains and water which is a classical unit indicating "landscape".
3. Alludes specifically to another poem, if the first does so.

Minase river is there
But the flowing water isn't there at present
Finally it makes me think that
This "ME" will stop too.

This is poem to which both refer. It is in the KOKINSHU..first alludes to the SHIN KOKINSHU.

4. Tone of both is fitting to a funerary observance.

Third Poem: Has to institute a change of temper: Very perfect.
Nature of change dictates the cause of the Ren-Ga.

In the breeze from the river
A thick clump of willow trees
Seems to reveal the Spring.

Leaves of the trees seem to reveal the substance of the Spring.
This poem relieves the solemn tone. It is full of motion.

Fourth Poem: This is an ordinary KU which continues in style until the 100th.
The sound of someone poling a boat also
In the direction where there is the first pallor of dawn

Hint of dawn. Sound of someone out of sight.

Some further conventions of Ren-Ga:

2. If season Spring or Autumn is mentioned it has to be continued for at least 3 more KU, but no more than 5.
3. If water is mentioned, it has to be mentioned in 2 or 3, but no more. (One mention is permitted.) If it is repeated the nature of the water has to change: Water in use and Water as a substance. It has to vary this way if there is use of water in 3 KU.
In our example 2nd poem USE; 3rd poem FORM; 4th USE.

Fifth Poem: The moon still
Although fog has begun to cross over
The night remains

Convention of the moon:

4. The moon has to be mentioned 8 times on a 100 KU Ren-Ga. Has to be mentioned on the fronts of pages.
Can be in the 3,4, or 5th place, but never in the first or second.

Sixth Poem: A plain that the frost is beginning to set on
Autumn is nearly over.

Note: the moon when mentioned by itself means the Autumn moon.
This is true in Haiku too. If it is any other season you have to indicate it. If you mention Autumn it obliges 3 to 5 more mentions.

Seventh Poem: Singing insects
Although it doesn't participate in their feelings
The grass is withering.

Grass withers without feeling.--Third Autumn mention.

Another convention:

5. If grasses and plants are mentioned there has to be a wait of five KU before they can be mentioned again.
But, if you say "tree" then "grass" can be used in an interval of three KU.

Eighth Poem: When I look at the fences
They clarify the road

(this comes appropriately at the turn of the page)

Next page contains 14 KU. first two should carry over the quality of the initial eight.

Ninth Poem: A village deep in the Mountains
Just after a tempest.

This is a grand beginning for a new page. KU about people's thoughts and feelings, can appear now from this page onward.

Tenth Poem: An abode not yet familiar
Even the calm "forlorn" feeling
Has a sense of the painful.

Instead of the dull, chill coolness of forlornness which is typical in moving into a new house there is a feeling of heated distress.
Next poem is on love. Occupies four places mixed with cherry trees and moon. Love KU can be 5 in a row; but that is most unusual.

Two in a row is the most usual number. More than two is considered effusive. Actually, the subject can't exist in a Haiku.

See the quality in a Ren-Ga of a landscape being unrolled. Consider the perfect realism in which he investigates the root problems. What happens as a landscape unrolls, and what is involved in the term poet, "maker".

Maker light is cast on this; useful and suggestive light cast on it by what's made here in this Renga.

- TOKAGAWA -

Later form: MAEKU-ZUKI..this is for practice sessions on Ren-Ga. At the beginning of this form a short KU 7,7

Everybody writes a 5,7,5..as though they were second man in a Ren-Ga (they write many such)

People write what is actually proto-Haiku. Thus, people begin to write Hokku.

Masters: TEISHITSU
TEITOKU ---these men are vaguely moving toward the Haiku in their experiments.

About the year 1680 the Haiku was exactly formed. Called THE REAL STYLE. Master composed one which showed what they should be like.. BASHO formed the true style. This Haiku formed the model. Basho was born in 1644 died in 1694.

Basho, young, Samurai in service of Lord. Very honorable thing, in 1666 Lord died. Basho was 22. Traditionally the retainers ideally destroy themselves "dispatch themselves" since they were dedicated to the ends of the Lord. Actually, they chose an equivalent path: shave head, study, consider themselves as 'dead men'. It is the best thing to do; ideal conduct. They dedicate themselves to society for as long as possible. Basho's problem was how he could best serve the world in a new guise. He studied poetry...had great success. Many disciples. Also what are called the 10 GIANT DISCIPLES.

Many masters entered their calling in the very same way as Basho. Baho's poem was the final style. Every Haiku since then has tried to be this Haiku:

Furu ike ya	An old pond,
Kawazu tobi-komu	A frog jumps in
Mizu no oto	The water's sound

"The flawless Haiku" Haijen were intoxicated by its perfection.

They paraded through the streets of EDO beating drums and reciting this Haiku. This poem broke through and formed and opened a prodigious phase of Japanese thought.

Ten Haiku on Fireflies:

1. Proto Haiku: Mount Takano
Even the fireflies in its ravines
Are Sages.

To the left is a mountain where Sages live. Another meaning for the Japanese expression of Sage is to have Fireflies in your behind. Meaning of this for Haijen is "Don't be a sage, fireflies are sages enough."

In the pure style the double meaning is never done. The simultaneous word belongs to "Poetry". This mannerism is not correct for bringing about a Haiku.

Try to make your Haiku exactly like a firefly. The essence of fireflyness...nothing else.

2. Jōsō is one of Basho's disciples.

It runs pell-mell
Right into the thick of the fireflies
The brook in the gorge.

3. Genko..1750*?

Having been blown down
For a little while it flows along on the water
The firefly.

(Note marvelous archetypical, Jungian, symbolic, etc. sense of this Haiku..note how it is gotten, not by forcing or attempt at such thing, but by adhering to strict reality of what happens to firefly)

This is the secret of HJI's insistence an "unpretentiousness" in poetry. The only way to get it with Genuineness.

4. The midst of the market-place
going through all sorts of effort (running a stand)
flitting fire fly.

MODERN HAIKU

5. Shiki, founder of the modern Haiku:

Hidden under the leaves
fireflies are flitting
rain in the bamboo.

on the porch of a Japanese house on the garden side there is
a little wash stand so that you can wash your hands if you've
been out in the garden picking things before entering the house.
It is raining, the fireflies don't want to come too close to the
house, but don't want to be out in the rain, so they hover in
this half-way place, under the stand.

6. Wind and rain
On the stand for the hand-towel
fireflies.

7. The firefly that fell
It relights its light
and raises up again.

8. Jo equals a female poet

So very palely
In the moonlight
Fly the fireflies

Very subtle Haiku; showing the various shades of paleness of the
firefly.

9. There being children chasing fireflies
Human habitation must be
Somewhere near

10. Sparks issue
from the clump of grass
The firefly cage.

In writing English Haiku don't pay too much attention to syllables.
In English syllables don't have the same quality..you'd have to make
fractions etc.

Lesson #3.

Trying to define Haiku.

The Japanese give a formal definition:

"A Haiku is a form in 17 syllables (5,7,5) which has a DAI and
which has HAIKU PARTICLES

(Ya and Kana are Haiku particles)

Today we will discuss the syllables...the other factors later.

KU: phrase, shortest possible that makes a statement. It is the
briefest form in literature.

There is no resemblance between a Haiku and Chinese poetry. The
Chinese and Japanese are totally unrelated.

Sami dare ya The late spring rains
aru yo hisokani one night, stealthily the
matsu notsuki moon in the pine trees.

(Sense of night-time without spending too much time on it--
very grand)

Translated into a Chinese poem: Quatrain: 7 characters in each line.

Qualitative =s Number of stresses

Quantitative equals syllable length. # of feet.

How to make equivalent of syllables in English. No answer has come
out yet. In English the syllables all don't have the same quality.

SAMPLE OF AN ENGLISH HAIKU

The trees appear 4 (tress is two syllables long = 5)
A turbulent ocean 6 ("o" is two syllables long)
Rain in Summer 4 (Rain = two syllables)

Suggestion about lengths. Control the number of idea units.

Important to the length of syllables.

Only use 5,6,7 idea units. Such words as carry a real content
old, pond, frog, jumps, in, water, sound = 7 idea units.

Beginners should use 5 or 6. Never less than 4 or more than 7.

The shortest poem in Chinese poetry: 2 line couplet. Each line has
5 characters. Each character is an idea unit. Therefore, shortest
poem in Chinese has 10 idea units.

When writing Haiku don't experiment with rhyme: tends to fix the
lines...no interplay.

Haiku needs lots of room. Use multiple syllable words. Should have
a spacious, easy, idle feeling.

Three terms in Japanese for Haiku:

Hokku; Haiku; Haikai.

They are interchangeable. The book haiku and haikai tries to establish a distinction between them: Actually, they have no difference. In ordinary usage they are the same things.

HOKKU: inceptive Ku from which everything starts out.

HAIKU: T F 5

Hai = Playful, amusing, also to "ramble" Person puts everything aside, rambles, walks as he feels inclined. Oriental ideal - Person so doing is called a SANNYASIN--Buddhist Monk "Wandering about like a cloud"

The Hokku is written by the chief guest: one who is rambling, not the host who has to take care of details of hospitality.

IF ONE CAN GRASP WHAT IS MEANT BY HAI ONE CAN KNOW HOW TO WRITE HAIKU *

KU = phrase, shortest possible statement.

Haiku is 1/2 (first) of a poem: not a poem.

Buddhist KU =s Sphere, self-sustaining. Contemplate and be immersed in a total universal fact. Point where one can stand and see the universal facts.

"Any statement about time
"is not a statement about time"
"Any Statement about divinities
"Is not a statement about divinities"

etc.

In a list of 108 such things, this is the way the Buddha described all the spheres. Such philosophy has force in ultimate theory of the Haiku.

HAI T F

T = Person

F = Not

Therefore, HAI means a statement not about a person.

HAI KAI

T F 1 1 1
□ □ □

1 =s Words

1 1 =s Together

=s Harmonious

Therefore, Hai Kai means Pleasing, amusing, & harmonious.

Early HaiKai was used for comic poems.

Basic implication of Haiku is something which is amusing. Haiku should have the fascination of something funny. Should interest you in much the same way that something funny interests you.

HAIKAI, secondary meaning is inexhaustable.

This goes back to an ancient wine jug from which wine kept coming out. Such a jug actually existed, inside of which there were reservoirs and an opening by which it could be replenished while it was pouring.

Meaning of Haiku = "Absolutely inexhaustable".

HAI KAI, fullest meaning.

In Japanese alphabet..... 1 2

1 2 = outset of anything "H" the outbreath. Rough breath

() = First tendency toward particular. The outbreath comes to emerge in particulars. Characteristics which can stand.

= "k" represents indestructable power of blossom. That thing which makes every thing blossom, emerge.

= also the particularization of the above concept.
note form like two hooks; also like two birds.

Both "HA" and "KA" are brought into definition where they maintain themselves.

See Tantra; the Raja Tantra (Important Indian Tantra)

Ka-bija (seed) is the one-syllable form of Kali
Ha-bija is the one-syllable form of Shiva

Haiku is Kahadi form. Same word, has the Ka and the Ha in it

And symbolizes the marriage of Shiva and Shakti. Very polite they put Shakti first; in the word Haiku, Shiva is said first, makes no difference.

Tokagawa Haiku Poet Style of Haiku (lasts for 60 yrs usually)
Basho 1644 - 1694 1680 - 1740
Buson 1716 - 1783 1740 - 1800
Issa 1761 - 1829 1800 - 1860
1860 Haiku disappeared for a while; redeemed a few decades later.

BASHO

Name means banana plant

Kigin was his master

Tosei was his Haiku name when he was a student and wrote in the Kigin style.

He entered the life of a Sannyasin...fixed little houses for himself along the road, and thatched them with banana leaves, also planted banana trees for beauty. It is also the name of a famous Buddhist monk he wished to honor and emulate.

- 23 -

++ = Plant

= Guna = monad = 020

= very fast, intense

Therefore, meaning is moment when basic forces are very active and intense.

Basho is called OKINA which means ancient man, very old man.

Reverent name: someone has reached perfect solution of what he is doing: Japanese call Shakespeare and Tolstoy by this name; the only two Europeans to be so called.

Sheet of Haiku:

11. Written by Basho's teacher.

With one man servant (very small, smallest amount of servants, very humble)

With a great deal of pleasure (smilingly...basic meaning of Hai)

To stroll flower viewing. (flower always means cherry trees)

12. first icy showers (november)

(Even the monkeys seem to wish for that they had) little straw overcoats

This is considered one of the most supreme of the Haiku.

13. On a leafless bough

A crow is settled
Dusk in late Autumn

Observe the haunting sparseness in this one: sense of dusk at end of year; immense difference between this and the "icy rain" one.

14. Among the morning glories
Me, A rice guzzling
Fellow

Written when Basho perfected his style. Contrast with old poem:

Among the morning glories
For the first time, I see now
What it is, my life.

Basho died at age 50; this is considered by the Japanese a normal course of life. Anything else is considered an extra gift.

At the point of death it is customary to write a poem. This final word is called JISEI (farewell to the world)

15. Basho's death poem; considered very important.

○ Growing sick while traveling
My dreams kept wandering
Over withered moors.

In last two days while lingering in his illness (middle of Nov.) he had dreams of what he had been walking over. Flickering out of vaguely uncomfortable dreams when ill.

This is an ultimate Haiku; expresses Basho's final thought, Thought about himself and Haiku

BUSON: One of the greatest painters of the 18th Century. He is equally uniquely important in the realm of painting and poetry. Came to Edo, capital, where he studied. He was a celebrated scholar of Classical Chinese literature. His style is different from Basho's — Basho's is disturbingly rough. Buson's is delightful (no discrepancy) They show two different spheres.

Buson means Turnip Village, that is to say a rustic, remote village. Name also means "an infinite Conglomeration of nothing", if first sign is dropped.

+

—

↑

↑

16. The pond and the river
have become one
Spring rain
17. King Yama (En-o ya . . . king of Hell)
His mouth
Seems to be spitting out a peony.

temple dedicated to Hell. It is customary to plant peonys there.

18. The Autumn wind
in a wine shop singing Chinese poetry
a fisherman and a woodcutter
19. Wheat's Autumn (early summer)
What are they being startled by
the barnyard fowl on the roof.

country farmhouse: house disappears into wheat. Chinkens on roof, raise a fu people can't see out of the windows. . . & what are the chickens excited about

20. BUSON'S JISEI
‡ With white plum blossoms
the night will end
as it comes out.

the plums open during the night. When dawn comes, it will be the flowering plum tree. Contains an allusion to being reborn. Emptiness of this Haiku: ‡ that he was putting down was PLUM BLOSSOMS. Wanted to communicate one thing. Something very valid (see Amida) Put all his thought in form of white plum blossoms. Rest of the haiku is filled up with chaf, space.

Painting s of the Hx Haijen - made to look like mountains: character for a ‡ haijen is a mountain. ‡ There are some female jaijen.

21. by Cigetsu, student of Basho
One with and one without
Two of them in a vase
Poppy flowers.

One plant has petals; the other not; poppys lose petals very easily; noise can make them drop off. As it happened, one has, the other has none)
(dl-25)

22. written after the death of her husband

Getting up and trying lying down
the mosquito nettings
wideness

she became a Nun.

23. considered by some the greatest female haijen

Cherry blossoms
that the people of the world know nothing about
he has, the deep mountain woodcutter.

SHIKI-HAIKU-25

24. pupil of Basho:
If I die of this love
cry at my tomb
cookoo

cookoo sings for a short time. hears it this year; next year when it sings, he may be dead.

25. notethe bold dashing character.
Dwelling alone
a lion eating, a brazier
my midnight attendant
famous form a brazier: lion's head eating an elephant's hoof.

26 - ISSA - the name means "everything is tea"
without top - means - extravagant or excessive.
Tea - means "nonsense" in Japanese slang

Issa's Haiku are marked by eccentric indifferent manner. brusque. crude, bar
jocose.

In the forlornness
eating supper
the autumn wind.
(dl-26)

Note delightful coolness and detached manner.

27. With the samisen plectrum
she warded off
the snowball
Haiku is only about what they say.

28. The auspiciousness
is to be bitten by
this year's mosquito too

29. Drenched in age
Even at the length of the day
tears kana

30 Issa's JISEI - chimpunkan is in slang; it is how the Japanese mimic and use
the foreign, outré way Chinese sounds to them. Like an American saying
"ching, chang, chung" to indicate Chinese.
From the bucket
to the bucket I move
Chimpunkan

On birth a new born child is washed in a bucket. On death washed in bucket.

The Japanese observe the death days of masters of Haiku. They make a holiday
death. Birth day is unimportant: everyone is one year old on the New Year's
after he is born. Classical tradition. Therefore New Years is everybody's
birthday. Being very polite, they assume that everybody becomes a Buddha on
his death day.

Now haiku nos. 31 to 40 - these are by 20th century Haikai on the death day
of these three masters: Basho, Buson, Issa.
(dl-27)

Basho died on the 12th day of the 10th month by the old moon calendar. The

Haikai gather together and compose Haiku

31. With great solemnity
he brought into being the way of the Haiku
The old man's anniversary ("old man" is a term of extreme respect)

KI = Death Day. In Japanese one syllable.

32. Basho's KI
Crouch down so as to be huddled together
under his portrait

Kyoshu is the greatest living Haikai.

33. Icy rain day (that is what Basho's KI is called, in honor of his
the sole writer who remains icy rain Haiku)
in the heart.

ON BUSON

34. Buddhist monk and apprentice
read Sutras in Japanese
for the Buddha Buson

35. Buson's day
on opening the paper wall
the ocean of Yosa
(Yosa - province where Buson came from)

36. The old man's day
Icy rain
On Buson's day it snowed
very clever: gets two masters into it. Buson's Haiku are often referred to as
having the brilliance of snow, hence the allusion.

ON ISSA

37. Issa's day
Each and every person's
triumphant expression

38. Issa's day
even the poorly written KU
seems interesting

39. Issa's day
Haiku meeting being ended
to go into the dressing room
(the writer was a famous Kabuki actor)

40. Ushio, a lady, contemporary of Chigetsu.

The gravestone
feeling its slight warmth
the Autumn wind

Sun has been on the gravestone; retains warmth of Autumn day...

Can you see now that the Haiku is very large, quite illimitable, within itself.
How to study: read through a page of Haik Haiku very fast; pick one that inter.

ests you, one k that catches you, strikes your fancy. Memorize it (shouldn't take more than a minute.) Then spend the rest of the day repeating it while you go about your business. Think about it at night before you sleep, and first thing in the morning. Second day you will begin to see something of the materia in it. (HJI does not say that this is the way to do everything).

(dl-29)

LECTURE #4

in Lafcadio Hearn - notice that dragonfly k haiku are different from firefly haiku. Because fireflies are different from dragonflies. Fireflies need space, night.

Important: playfulness Firefly
disappears behind
an invisible pine tree
easy and unpretentious, lively tone of mind.

Essence of Haiku is this playfulness. Western mk scholars have never been able to figure out the playfulness of ~~XXXX~~ Plato's Dialogues, but their frivolous tone is essential to what he had to say.

The Haiku is something more than poetry: that part of it which is very consumat... sound of words. Pay attention to sound.

The Haiku must be totally real. Play of actualness. For example here is an English haiku:

Summer river ya
fish dart under the bridge
midstream a horse

It shows what actually happens. Incidents act upon one another. Elements have repercussions. If it wasn't summer the horse would have to be ridden across the bridge. Since it is summer, he can cross or be ridden across the river. Fish are frightened, but since the banks of the river are dry, they have to dart down the middle of the stream under the bridge: cannot go to sides. This sort of thing is very refreshing. . . that's where the playfulness x comes in. The only way this thing can act is if the Haiku is totally unrelated to you. It must act, like a machine, in itself.

INEXHAUSTABLE

You must reach the point where you see its true character as inexhaustible. Study the Haiku to grasp that principle.

aside: fireworks on the Hudson River. Fireworks in Japan are called fireflowers: KAWA-BIRAKI a celebration. "opening the river". Held where the river goes into the ocean; very similar to what they did in the Hudson. In Edo in Tokagawa times, held at the beginning of Autumn. It is connected with Autumn; honor of the dead; also marks the opening up of the central channel. Spiritually if you open the central channel you see strange things: flashes of light, etc. That is what is meant to be represented by fireworks.

SOME HAIKU ON IT:

61. Evening meal ya,
the fireworks can be heard
the opening of the river
62. Sprinkled in the blackness
is silver sand
Distant fireworks
63. The whole party
leaning against the railing
fireworks kana

This haiku gets something of the nature of the effects of a firework display on people

64. At the gunwales ya
women come and go
the opening of the river

(during the festival, barges with pretty girls afloat on the river)

In this vein, the Hokku is the KU which explodes - 1st of a Ren-ga. In the Ren-Ga the 99 KU that follow are parts deriving out of a Hokku . . . like an exploding fireflower.

(dl-31)

The Hokku has to have all the other KU implicit in it, which is part of the meaning of "inexhaustible". Sufficiency of grasp of what could make an entity from which one could proceed in all directions infinitely. This is the quality which a haiku has to possess.

OBVIOUS EXAMPLES OF THIS QUALITY

65. Summer mist
flying fish sparkles
the ocean sparkles

2x 4 3 too much?

Note the multiplicity of play and action: mist, fishes, ocean in summer. Moti and waves, etc. The possibilities for future development are enormous. This has to be in a Haiku.

66. Three butterflies
into two and one
they divide *keri*

character of action of butterflies; the play of three, then two and one. Also in it is the broad, sinewy, motion of their wings; their strange blowsy, erratic flight.

67. Withered grass ya
wolf's dung
bear's dung

You must grasp the way in which it could be a Hokku-- must contain an infinite number of simpler KU.

68. In a temple
= where peonys are in flower
a hell picture scroll

Peonys dedicated to temples of Hell. Tells of an annual celebration at such a temple when a scroll is unrolled. The possibilities of the play between the xx season, the flowers, and the hell are tremendous.

thes re di' rent ' of c' the KU: one ' ore ' ect +

the others...and there are much more subtler ones.

(dl-32)

69. When the rose hips
get red, they are greedily eaten
by the birds in the snow.

(hip=fruit of the wild rose or of
roses in general)

70. The potato-hill dumpling store
= has gone to sleep
the bright moon

The chief moon of the year is a holiday in Japan. Largest and most brilliant moon comes in Autumn ("harvest Moon"). Most of the people sit up all night to look at it.

THIS SERVES AS A BRIEF CATALOGUE OF THE LARGER METHODS FOR GETTING THE "VAST" QUALITY IN A HAIKU.

Haiku is a surprising thing. Root characteristics:

time	}	continuum
space		
motion		

Every haiku has to have the Time, Space, Motion continuum, as threads which are moving through it. Has to be in a Haiku. We are defining it here what is meant by inexhaustible... Also "ka" and "ha". What must happen when Ka and Ha are united in Haikai.

71. The Nightengale's = (name wrong in translation, because Japanese
droppings variety of the bird sings only in the day
Moss on the Plum Tree.

Now the nightingale sits on the tree. Later on that spot, when the bird is gone, moss will grow. The time is late February (time of the - Japanese - nightengale). Very very accurate: nightengales always feel secure in thorned tree. See earliest English poem: OWL AND THE NIGHTENGAL has the bird in a Hawthorn tree, which is a sort of wild-plum. Can you see a structure in time here?

72. The child carried on the back
was the only one wet
summer rain

Shows the nature of a summer rain. comes very suddenly. People run to the house And the split-second between the time the mother entered the door, and the child on her back got in was (dl-33) enough to drench the kid. Time and Space.

73. The swatted
fly all of a sudden
crawled away.

Study in space and motion, very potent. Deep sense in everyone, whether they realize it or not, about killing -- even flies. You swat fly, but it only faintly crawls away. People have a strong sense about killing. It peers deeply into an emotion we all are forced to become very aware of. We sense that particular motion very strongly.

74. The whole surface
of the water is fallen cherry petals
a frog's eyes

Motion problem brought to great force. Done in deeply fathomed out problem of texture. Petals and eyes in water. We are very sensitive about our eyes. Motion in continuum, intimate and fascinating. Motion of practically still petals in pond, and of a frog's eyes.

75. A fountain ya (what we call a jetto) (sp ?)
Now and again by the wind
it is broken

There is no end to the motion of a fountain and the wind. It is infinite in its variety. Ease, variety, based totally on the nature of a fountain. Refreshing... spray is present in this Haiku. This is a pure example of time, space, motion continuum. In final grasp. Time, Space, Motion are one. THAT'S WHAT THE HAIKU IS DEMONSTRATING. To divide them is only to take a partial glimpse.

(dl-34)

Essential Principle - Thorough mastering of which must be attained by any Haiku or Buddhist. The only way to manipulate things in the real sense.

ANOTHER PRINCIPLE:

HAIKU IS A KIND OF A MACHINE

Playful mechanical device. Frivolous machine. . . with complicated mechanism. (That's the sort of thing Yeats intuitively wished for himself).

What relation has the Time, Space, Motion continuum to the machine and how do you get a machine which isn't a mechanism, but has an element of play in it?

76. Like an arrow
one thread of rain
on the peony

When the peonies are in flower it is the season of heavy rains. They destroy the flowers. First single drop before the big rain. You know how such a rain comes on; large single drops, like arrows, come first . . . fascination of a machine. There is the flower, spread out, mild, smiling. . . and then the strange, accurate, force of a single drop of rain.

It has the fascination of a machine. Early machine had this quality. This is the origin of machinery in the West. It entered Europe from the Muslims for reasons connected with the Haiku. It was a totally frivolous thing for 1,000 years. Of course, we have totally perverted the machine now. Making the machine work is a very debased thing. The HAI was lost: lost also was the living meaning of things.

77. On hand remains
deer slaver
fern rice balls.

The Japanese make rice balls covered with fern. Held in hand to deer, all that is left in the hand is deer spittle. This is a very amusing machine. Probes the deeper problems of the machine.

(dl-35)

A moment ago there was a rice ball in my hand, now deer slaver. Brilliant, curious kind of machine . . . enchants one.

78. Letting out string
the kite's tail drags
across water drenched rice-field.

A study in motion. Waiting for wind. Water also acts by holding tail down. Unspeakable complexity...feeling of machine: whole thing is in relation: field

water, wind, kite, man, string, etc.

79. Rolling along the pine needles
it falls off,
the hail kana

Difference between this and No. 78 is 8 months of the year. Motion is studied according to the nature of the things involved. It does not abrogate what was said before. This is not an alternative, but another aspect.

80. Summer sudden rain ya (this sort of shower is called Yudachi.
under the bridge ; comes about 7 o'clock or 8, for a few
are laughing voices minutes in summer)

SHIKI -- founder of the modern Haiku

1866-1902

Master who gave essential character to a new era of Haiku. Japan was opened (to foreigners) in 1853. In 1855 concessions were begun to the West, consuls arrived, other European countries were given the same rights as the Americans. In 1867 government given back to the Emperor MEIJI . . . the Meiji Period. This was the onset of the systematic westernization of Japan.

All of the forms of Japanese literature collapsed. They were replaced by various forms of journalism. At present there are valuable things being done in literature. The Haiku died at this time for 25 years. 1867 to 1892. Nothing was written at all.

(dl-36)

In 1892 the Haiku reappeared owing to Shiki. It became one of the principle matters of modern Japanese literature. All was owed to the efforts of one man: Shiki. His Haiku are not the equal of the Tokugawa Haiku, but they are very fine. He writes and waits until he hits a great one. The Tokugawa poets could do whatever they wanted with the form. The modern has to be satisfied with sporadic bursts.

I couldn't teach you the Tokugawa Haiku (sp - classical period, beginning with Basho). By 1890 the Japanese themselves no longer grasped it. Shiki found a way to go on. He perceived that valid Haiku could continue in a base time. This is because the sphere which Haiku concerns itself with is immanent . . . it can't be destroyed . . . you can't destroy what is immanent; at any moment it can reappear.

If you keep well disposed enough; you can hit one out every once in a while. This is perfectly legitimate to the Haiku. This was Shiki's great discovery. The new school therefore is grateful if anything comes through. The old school could make it do anything it wanted to at any time.

Shiki died at age 36. From a Samurai family. He studied with a Confucian. The basis of all Confucian thought is: How to rectify errors in the state. Central problem of Confucian thought. If the state is going to pieces how can a responsible man act, how can he conduct himself with the greatest responsibility? Shiki was determined to find the method by which the decline of Japanese life could be stopped. He was sent to Tokyo at the age of 18. His education was a mimicking of Western university methods. This has absolutely no pertinence to the Japanese at all. At any rate, he took the course. He read Tokugawa lit. Could not get interested in his schooling, which was to be expected. Began at the age of 20 to experiment in Haiku. At 24 he left the university. Got a (dl-37)

job as a journalist in Tokyo. Wrote a column on the Haiku. About 1890 he began

to write extensively. Immense quantities of Haiku. He called it "New School" or "Japan Style" Haiku. It caught the public fancy. And an immense quantity of work was done by the public.

1895. Japan was at war with China for Manchuria. Shiki went over as a war correspondent. Disappointed (remember, he came from a Samurai family). Came back . . . had an unpleasant journey back. Developed TB. Very severe. Hospital for one year. Crippled. Retired to suburbs of Tokyo. There he further developed the Haiku. It was the center of activity. During the last years of his life he turned to the Tanka.

He was in great pain at the time. Therefore, perfectly logically, he slowed up on the Haiku. It is not possible for a person in great physical pain to write a Haiku. But he was able to write "pure" poetry, the Tanka. Very sound idea. You can write poetry in pain; poetry is meant to be a help in that.

Shiki discovered that Haiku could do what he set out to do with it. It could be a point perfectly consistent in Japanese thought around which the decline of the state could be stopped. He found the best instrument. It was sensed by the Japanese people.

41. This is the earliest extant Haiku by Shiki. Written when he was 17. He wrote only 2 Haiku that year. (The usual Haiku wrote from 1500 to 3000 Haiku in his lifetime. Shiki, it is claimed, wrote 18,000. But, Shiki kept all the Ku he ever wrote . . . a large part of them were trash. If we sift through them, only about 3,000 good ones left, and this is the general dimensions of a Tokugawa master.

Summer downpour
with lotus leaves for umbrella
they go with them on their heads.

Lotus has huge leaves; caught in rain pull one off for umbrella.
(dl-38)

42. Written at age 18. Wrote 8 that year.
As soon as they come up
the buds are quite apparent
wild irises

This catches some "absolute essence" of wild irises. Belongs uniquely to the plant. When the plants come up they have a curious bulge from that very time, which is the bud. This is unique to this plant alone; and catches the plant. You must catch something of the actual essence of the thing itself, unique to the thing and make it bluntly be there; all the questions will be solved. will have Space, Time, and Motion because that's all real things are. Never has anything made up. Very grand achievement if you can do it.

43. a later Haiku: Autumn is forlorn
caterpillars crawl along
the stone flaggings.
Sidewalk of Temple. Achievement of rundown feeling of Autumn.

44. In island after island
they are lighting the house lights
the spring ocean
See the force of this Spring Haiku as again the Autumn one before

45. Star-moon night (night on which the stars give as much light

he pl one le con pens utum

46. Base of mountain
from fog that the sun strikes
out comes a crow
47. Not a person there
on the chair under the tree
fallen pine needles
48. In the W Spring wind
he is unfolding his tail
a peacock
- (dl-39)
49. Making a night crossing (of mountains)
when we get down to the near foothills
frogs kana

On the tops of mountains water is too steep for frogs, only down at the foothills do they live.

50. Dandelions
lawn-tennis (ron-tenisu)
Outside the lines.

Dandelions grow wild outside the foul lines of a ron-tenisu court.

(dl-40)

NEXT TUESDAY BRING AT LEAST SEVEN HAIKU ON ANY SUBJECTS, BUT AT LEAST FOUR ON "COOLNESS", SPECIAL KIND OF COOLNESS FOUND IN THE SUMMER TIME.

Here is an example, promised, of an English Haiku which contains a peculiarly English allusion:

Hovering over
a basket of clams
a tawny butterfly

You don't have to know, as in this w Japanese allusive poem - what the allusion is, to get it. I this particular one there is an ocean phenomenon in the Far Pacific which explains cloud and vapor mirages on the surface of the water as Clams Dream. The dream of a huge clam on the ocean floor percipitates up and forms its image on the waters. . . shapes of castles etc.

(The Haiku will continually throw you off; a consummate form, w always appears its opposite to the incompetent)

In order to write them, find a quiet place. The Japanese Haijen writes about 100 in two or three hours. Discards most. Everybody sees the firefly in the w; they're accustomed to seeing them; but that's not the way you must see them. Here is the English allusive Haiku promised way up above:

Off-shore
A Viking ship ya
Summer grasses

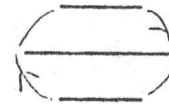
Enlighs history and the five centuries of Viking raids have to be known, but it doesn't make much difference. WE expressed the fancy that learning the Haiku is like climbing Mount Fuji. Here is a picture of a Garden without flowers; here is a picture of a garden with flowers: they are both the same. The first is the Haijen seeing; the second is the reader's vision. There is no difference actually. (HJI describes 14th street as "a section of humble character")

(IT-41)

There is no difference, they are both gardens.

Haiku is almost like a bowl:

Note how the 2 short spurs
push it around. A Statue
of Buddha is very precise
in what Haiku is like. This
also is round.



SHIKI: 51. (circa 1897) In the penny-bath house
about the cherry blossoms at Ueno
Gossip kana
Ueno is a mountain near Tokyo. In olden times a great hill of cherry trees
(temple to "kana" (??))

52 Mornings are cold ya
the giant fish lying motionless
has sunk to the bottom of the waterhole
Deep place in a large pond. Time of year when the cold begins to be felt in the
mornings: September (over September)

Both of the preceding Haiku are "transferring" (for need of a word) Haiku; they go from top to bottom, completely pierce an universe

SKY***EARTH***LAJE***WATER***HOLE***FISH***EARTH

51 shows the same thing in Society. . . right down to the pennybath houses. The consequences are unlimited. In 52 Mornings are Cold. This gives the consequence a special range. Something happens to waterdwelling things: they have to make certain changes "the bottom of the waterhole", from top to bottom.

The Subject is all that the Haiku is concerned with. Brings real presence into it.

53. The sun strikes
an ink stone box
a winter fly

This is another "transpiercing" Haiku. The sun is 7 million miles away sends a single beam which touches the fly. There is a transshifting of another kind to
SUN***INKSTONE BOX***FLY [winterfly] . . .
(dl-42)

54. The 13th, 14th, 15th
16th, 17th night the moon
didn't show

Refers to the Month-of-the-Great-Year-Moon...October

Only certain days when you can see this huge year moon. On the 15th day of the month it is full. On the 14th and 13th it is still pretty good. And on the 16th and 17th it seems full too. Thus there are five days of watching the great moon. This Haiku is about a year when it doesn't show. Study of moon looking; the one moon of the year: Alludes to Shiki; he never really did what he could have done if he had lived. Died young.

55. Shiki's Jisei: died Sept. 19th
Two close friends helped him through his illness. Died in his sleep one night.
They found three Jisei scrawled near his bed. This is the last:
a pint of phlegm
even melon juice
can't help

He died partly of being choked by phlegm. Died at the time of year when there were plenty of melons. That's part of the joke; doesn't fit this occasion. . . as if to say "won't help this time", melons being a cure for phlegm.
Great Haiku---nothing distressed about it. Sort of shrugging of shoulders in it

- (81. Down from my horse ^(K) ^(K)
when I asked what name of river was
the Autumn wind. ? *moetlyk*

82. In Autumn wind
the clatter of things being
knocked over *Things knocked over
clatter kana*

83. The Autumn wind
everything that hits the eye
are Haiku.

Produces effect of energy. "reactivity" Languishing summer things get vitality
The quality the wind gives to things.....

West Wind is Autumn
East Wind is Spring---this distinction is true in English poetry too.

The Japanese # Haijen say, "Shiki had a Phoenix eye" - Sees the truth of all
things. Because if the phoenix lives for hundreds of years, how much it could
have seen. [h]

DAI HERE IS:

SPRING WIND

84. White barnyard fowl
On them East Wind is blowing
amidst bamboo.

Totally different from the Autumn Wind Haiku. That's because the DAI is differ-
ent. Autumn Haiku are full of variety (a rich, mellow state of things being
stirred to change). Spring Wind Haiku are very spare, because there is nothing
there yet.

(dl-47)

85. Toy Garden
Traveller, Move him!
Spring wind

Little oriental toy gardens have to have a figure of a traveller in them.
Literally "High Spring Wind" - April. One would like to travel out (see the
real nature of things...people travel during these months...feel the urge to).

86. On the paps of the Fisher maiden
are twined strands of sea-weed
The Spring wind.

Suggests the rawness of feeling that the wind has against a wet body.

TREATMENT OF DAI IN TWO DIFFERENT CASES

Summer DAI -- PEONIES

87. When the peonies are in blossom
in their vicinity other flowers
don't exist it seems

Other flowers are so palid. Catches quintessential meaning of the DAI. Some-
thing that makes the deepest impression on us as regarding peonies.

88. The ~~sun~~ sundial
the garden rock it is ~~is~~ placed on
Peonies scattering

89. The serpent
He was there, the excitement
the peony garden

Snake disappeared into the garden; thick planted peonies. mass of peonies.
Very splendid...people visit such a garden; somebody saw snake, shouted, but by

the time everybody turned around it was gone and all there was was excitement.

- 90 Year upon year
for Shiki's anniversary
I plant melons

DAI IS PLANTING SEEDS

Shiki's KI is a DAI, but not the Dai here. The idea is when they come out, the
seeds, the anticipation of planting...thinking; when these seeds will come out
it will be Shiki's anniversary.

(dl-48)

The KI is considered essential to the SUN. First of all, the death date of a
great man is very important. Transcendentally great men only have a KI written
for them. People who had reached a perfect command of themselves and their
actions.

Understood that these are masters, sages; they can control the time they die.
They will die at the right time; as much as they do everything at the proper time

The test of a master is not the test of literary form, etc. It is in a larger
sphere. He is under control; he can control everything around him, the time he
will die too.

Hindus endeavor to die during the light half of the year. This incidentally
seems to have been done in the First World War. Some soldiers who were given
up for dead held off to the light half of the moon, when they consented to die

There is strong evidence that the Japanese do this: For example, the last great
generation of Kabuki Actors were all growing old; no new troupe was available
because of the war. There were six great masters all in their 60's and 70's.
They wanted to perform the best Kabuki play, but it was forbidden by the
Occupation forces from 1945 to 1952.

In 1952 they performed it very splendidly. Acted it for three months. And
then within the next six months everyone of them died. It was the end of
a whole generation of Kabuki.

There is a common blunder to the effect that the Haiku is a little picture.
As it is actual, there is of course something that everyone can see. But there
is something more important:

SOUND

Most importantly there has to be sound; this is essential. It is understood
that nothing exists without a sound. This is essential. Sound is what separates
reality from fancy; ~~if~~ if it exists it makes a sound. Dream has no sound--
only that of a very mechanical quality. Actual things are never without their
sound. Crucial thing is to get the sound in (this is the koan: sound of one
hand clapping).

(dl-49)

Every actual thing effectuates some kind of motion or vibration. If it lives
the air, as it must, being actual, it moves in the air and vibrates in air, then
it must have a sound.

PROBLEMS OF SOUND IN HAIKU

(sp - much of this section on sound is discussed in detail
and more technically in the GARLAND OF LETTERS)

91. The black cloud
having passed over the brightness
the singing of cicadas

Heat of midsummer...singing in a warm sunlight only do cicadas. Very broad in its
expanse...whole of summer horizon. Cicadas being a key to the whole landscape
with a sound....shrill....one tends not to hear or notice it after a while.

92. Like to an ocean
into the tall grass
the horse is ridden
Grass grows five ft. f tall; called in English "panic" grass.
Comes in Autumn and is very dry. Hissing sound that the ocean has when you ride
into it. Horse bounds into the grass.
93. Breaking off a twig
perfume issues from the brushwood
dead of winter.
The moment of hard, clear sound. (see in reference to Gandharvas - celtic faerie
- and to poetry)
XXXXXXXXXXXXXXXXXXXXXXXXXXXX
94. In the garden grass
soundless rain
winter scarecrows
We know what sort of sound is there...all-pervading)
95. When the driving snow comes
long bygone sad thoughts
extinguished, I sleep
Brilliance of that sound...relation to ideas getting buried. Very potent.
Related to that curious human thought, which when it becomes painful, we can
put out. TOO MELODRAMATIC TO BE A GOOD HAIKU. COMPARE;
(dl-50)
96. Thunder
Along with it
the mid-day napper snores kana
Thunder is a summer dai. } 2 kigs
97. The twittering of many birds
in a huge tree under which
a tea-house kana
Very plain Kyoshi sound... no blunders in this Haiku at all.
98. The Hundred-dollar Nightingale
how quickly
it gets old
Nightingale loses song in April; spoken of as grown old
99. Taking a cool bath in a private garden
holding an open umbrella
sudden rain
Cool bath is a summer DAI
Taking a bath in the back garden means a Lady taking a bath; it if it was a man,
that would have to be indicated. Note beautiful sound of that rain in garden
garden, in water, on plants, on umbrella, on flesh... Marvelous
compare
100. The outdoors bather
on her bath struggle
the shadows of oak boughs.

(HJI returning papers of English haiku - in most found the "Hai" to be very
laboured. . . is it must be easy. there has to be at least one caesura
in a haiku. The best written so far is dl's;

Like pulling
off a sweater
fireflies.

101. Three thousand
haiku examined
two persimmons

Going through box of haiku...finds two good ones. This refers to Chinese poet
Li Po's poem: Out of one pint of wine/ I write five poems.

Potent interplay between the two poems; there is no point to writing Haiku - as
there is in writing poetry. Haiku can be defined, in one aspect, as something
anybody could say. Haiku does not pertain to anything at all. You can't claim
credit for "writing" a Haiku; all you can do is put them down and classify them.
That is what Shiki is doing in 101. Writing them is nothing; you put down a lot
and later examine them for the good ones. POETRY & WINE vs. HAIKU & PERSIMMONS
Very important. There is a certain excitement in poetry; Haiku is just HAI. It
also means that he likes persimmons. Persimmons are the DAI of the poem.

Shiki is the most important poet in all of world literature for the last five
centuries. (Shiki's KI is called "mellon - gourd - day". Shiki is also called
DASSAI--person who examines a great quantity of good works and classifies them
a person who runs through a huge amount of texts like an "otter among a school
of fish."

Shiki is probably a better poet than Shakespeare. Both had the same fault; an
instinctive knack for writing poetry without understanding what they were really
doing, thus their work tends to blur. This was a well-known fact about Shakespeare
in his lifetime. But, Shiki contributed more in his lifetime than Shakespeare
was (dl-52)

able to do. In terms of effect on literature, Shiki is the greatest.
HAIKU BY SHIKI:

Hamaguri no	The clam's mouth
kuchi yori ise no	from it Ise's
hatsu hi kana	first sun kana

ISE = most sacred temple in Japan . . . Temple of Sun Goddess. It is the most
Eastern place in Japan. Thus people go there to see the first New Year's Sun,
which is very important. Also the idea of a huge clam who dreams at the bottom
of the Pacific and produces mirages of his dream on the surface.

We have learned one aphorism about the Haiku: Haiku is only the DAI...everything
else is dedicated to that end.

Here is another aphorism: Haiku is really one word, in a sense
(dl note: when I started to write firefly Haiku I put one down as a joke expres-
ive of the difficulty, thus:

f-f-a-br
e-f-f-l-l-l
l-y-y-y-y)

That one word is the DAI. The Haiku is just a long way of making up another word
for the DAI. Inventing words for the DAI. This solves what the nature of the
"word" should be for you. You will learn to make words. (Cf. Adam-naming; there
is an old myth: Adam was created. The Angels were indignant. God said that

Adam is smarter than the Angels. As proof he asked the Angels what an object was. They couldn't name it. He asked Adam and Adam gave him a name for it. Thus proved that Adam was smarter than the Angels.)

Something very important is involved here. The SECRET OF MAKING NAMES. (Poet's job in society - since the name carries the nature of the thing - poet makes name; changes name when temper of society changes; or, changes temper of society by keeping strict control over names.) If we were to have a book of Haiku on fireflies, all you'd have was a catalogue of names for something very important. (dl-53)

Here we are at the earliest roots of Aryan poetry. Homeric hymns you know are sometimes mere catalogues of names. It is here we discover the penetrating position of Haiku in relation to the roots of poetry... keeping in mind that Haiku is not poetry.

EXAMPLES OF THIS:

102. Autumn is going
clouds and a crow
and the distant mountains

Scene of late Autumn and Autumn dusk.

103. Coming out of the tunnel
all of a sudden
Autumn dusk

Late when train went in; coming out that empty feeling...colorless color.

106. The morning-glory fence
on it a crow
sits kerl

DAI is morning glories. Appear in Autumn. This refers to Basho's poem about the crow on a branch. It shows how that mere finale of the season appears even in the more pleasant beginning of Autumn. Every word unit plays on every other word unit. Shows progression of Early to late Autumn and is a vast sweeping Haiku.

Examples of how words transform the same DAI: *severe?* *the same word*

104. The spider's web
in five colors it glitters
a spring day kana

underworld

105. In the dilapidated garden
spider webs stretch over
the peonies kana

Flowers are very showy. Two different meanings for spider webs in these two Haiku; but each spider web, though merely stated, was acted upon and transformed by the other idea units in the Haiku. (*changes being made*)

REMEMBER, THE DAI HAS TO BE NAMED
(dl-54)

The Dai must be given its exact name somewhere in the Haiku; in the case of No. 107 the DAI is Tsukutsukuboshi. This is the cry of an insect, so named. The "o" in "boshi" is long. This name takes up more than half of the Haiku:

107. The evening meal
the tsukutsukuboshi
are noisy

Sobriety of evening meal. See how the sound of the first and third lines change.

- 1st line: yu-meshi ya - dignified.
2nd line: silly noise of the insect
3rd line yakamashi - the 1st line jumbled and made silly.

108. Tsukutsukuboshi
Tsukutsukuboshitsuk..
that's all.

Faintly plaintive urgency of the way singing insects keep at it.

(in the first 100 haiku there is one which does not have a dai; find and next wk)

HERE ARE SOME GENERAL MISTAKEN TENDENCIES: DON'T FALL FOR THEM Never use "I" in a Haiku, or "Me" or "My". English uses them mechanically with no pride intended. But make an effort to say some general remark without it. Should never be used unless you want to say something self-effacing, unpleasant or disagreeable. CASES WHERE YOU WOULD USE "I"

109. On the paper lantern
my kyoka
the cat's in love

"kyoka" is a mad poem...a form of comic poetry. This happens in February when cats are in rut. "My kyoka" means some dopes kyoka. It's not important.

110. The lamps of Autumn (lamplight in Autumn takes on a special quality)
A person in the I-Ching
is marking with red dots (Chinese equivalent of underlining)

Refers to Maisetsu himself; he was a Chinese scholar; but he says "a person" instead of "I" -- good form. (dl-55)

111. My Io
amongst the Hagl bush a rice-bin
among the pine-trees a clothes-pole

IO=a little house, plainly made, something you could throw together yourself. It is the ambition of every Japanese and Chinese to retire to one as soon as he can and conduct his more urgent studies. It is a house for a Sage. A Sage's little house, also called an "AN". First line is meant to be funny; as if to say - what a ridiculous thought me overhauling an IO. The DAI is hagl.

Your Dai for next week is coolness. A sense of relieving coolness during the sweltering summer. Let us examine some Haiku in this field.

First three on Summer ~~heat~~ heat.

112. Pulling an earthworm
the ant's strength
the heat kana

Remember how glaring ant hills get in summer; seen in the sand at the sides of road, with little black ants in dry heat. (dl - very potent for me because of Texas heat and ant-mounds). Ants too have a smell similar to human sweat. Formic acid. That's why ant hills are called Pismires. Note too connection between heat and the ant's power.

113. Into the pinetree's shade
we dash
(so much) the heat kana

It is so hot you have to run the last few steps to the shade or you'll faint. But running in the heat makes the HAI.

115. A stall tea-house
sitting in its dust
the heat kana

114. The ink dregs
are dry in the inkstone
the heat kana

(dl-66)

SHIKI-HAIKU-43

Ink is considered a cool thing. Making ink is cooling. That is why the Japanese writer and artist make their own ink. It puts them in a cool frame of mind. (Ink actually is cooling; recommended as a first-aid for insect bites etc. something in it which cools). The DAI is heat, though, since the ink has dried up.

NOW, HAIKU ON COOLNESS:

116. The coolness ya
in the belly of the razor
a person is reflected.

Barber shop; coolness and refreshing quality of which is a professional thing. Belly of the razor is the tubular edge.

117. The second
cool breeze
waiting for it.

Terrribly hot day; one cool breeze has come; and now everybody is hanging off the porch with their mouths open, waiting for the second, which hasn't come.

118. Matsu-shima - one of the three most beautiful places in Japan. Off shore, hundreds of islands, little ones, "as though a jig-saw puzzle had been loosened up" Each island has one or more pine trees on it.

Where there's an island
there are pine trees
the breeze's sound is cool

119. Bean flowers
White ones - red ones (zo) ("zo" is an exclamation!!!)
how cool they are.

Means how cool even in their "reds"

THERE IS ANOTHER DAI: DISTINCT: THAT IS, TO GET COOL. THIS IS ONE OF THE FEW HUMAN DAI

120. Cooling off on a beach
he is wrestling with a dog
the boy kana

Refers to a summer night. very potent; feeling that one is trying to get cool. Languidness while boy frisks. Sounds of distant water; dull distance that sound has on beach; evening after work; showered and sitting on "boardwalk"...

(dl-57)

121. Until the belly-button is cold
perfect silence
cooling off.

All these haiku have to do with social relations

122. A jet black road
facing it
two enjoy the coolness kana

connected with social relationships; very brilliant

123. When the moon rose
the cooling-off-movie
though it got rather wan

Cooling off movie is movie shown on roof garden of movie house in summer. Moon is bright and makes picture rather wan.

(for writing your own haiku see Henley's Ballad made in Hot Weather, for some sort of idea of a Western approach.

Again we come to the Question of Actuality. There is a tendency to think that the "actual" has to do with the visual. But other factors are more important. Of course, something actual has to be visual; as well as everything else. But, there are times when the visual cannot be experienced as the others. But, if it exists, you can be sure that sound is there. ALL THINGS HAVE SOUND.

SOME EXAMPLES: 124. In midst of fog
the singing of higurashi

SHIKI-HAIKU-44

Higurashi is a bug which sings at dusk. In the high mountains the fog gets thick that you can't tell if its dawn or not; but just enough light filters through so that the higurashi think it's dusk and sing.

Immensely actual. Actuality of nothing being quite visible or visual in the sense of an image. (dl-58)

Actuality can be keyed by other things.

125. On my sleeve
it pushes back off of it
the grasshopper kana

Here is the tremendous actuality of a grasshopper. You have the strongest impression you can get of a grasshopper in this way: walking through grass, a grasshopper alights on your arm, and almost at once pushes off again. You feel the tremendous sinewy push of the hopper...its whole being is in that feel. Something visible really doesn't occur.

126. Misty night (this is a Spring DAI)
redolent of penny-bath house
a little village kana

Plain smells carry total substance. Actuality that is complete. Carries vision but no "picture".

All that is produced in a Haiku is actuality, which functions as all actuality does, all the elements and senses are there. But the most important is sound. That is how it becomes real.

Sound is the property of everything actual in space and air. If it really exists it's involved in air. Has to produce sound as it flows against it. (Sort of the way that blind people can hear huge objects in their path). YOU MUST SEE THAT ACTUALITY INVOLVES SOUND. SENSE OF THE REAL (which I have not defined) IS AN EFFECT OF SOUND. FUNCTION OF SOUND. UNIQUE TO US IN ANYTHING IS SOUND. Study this: The Haiku will be most important thing you ever did if you grasp this and sound.

127. The mirror on its stand
One circle reflected in it
(of a peony kana)

Sense of intense actuality. Involved with mirror-reflection-peony. Concentrate on what is actual and its being a function of sound. That is from what the Haiku gets its force. (dl-59)

The sound tends to replace the Haiku in its real circumstances. But you must understand that certain things are of a very muted sound. Such as the above.

128. The Great Buddha's
head sticks out
of the mist kana

Spring mist in shelves. Perceive where the sound is. Not enough force to hear it loudly. The air has a particular conditioning...presence of air conditions sound...vibrations of sound (YES, IT IS TRUE, THE SOUND OF THE LARGE BUDDHA STATUE IS "HUM")

129. Twilight downpour
the capital city was in the midst of one
when I returned

Very potent; something familiar about it. Rain isn't the sound of the Haiku...it is the sound of the whole city. Somehow brought close to him in the rain. It is the turn of sound which rain produces from the ordinary life of a city. People are always perceiving this even if they don't bring it to a conscious memorandum. NOT A NOMINAL SOUND...WHAT YOU PERCEIVE AS ACTUAL = YOU CAN BE SURE THERE IS SOUND.

RECAPITULATION

1. Time, Space, Motion continuum (all 3 have to be there)
2. Circuit of the year (Sun)

3. Actual presence of the DAI: Every idea unit has to be in it actually; complete knowledge of the DAI; works like a machine; must be totally accurate

HAI

4. HAI (effortlessness; not the least bit of show; just joking; casual, unconcerned quality) (dl-60)

Immediately you realize that this is impossible. Could words manipulate such items. Finally, the HAI element makes it seem more impossible; how can you manipulate Time, Space, the Sun etc. with effortlessness? How can you do it in a way which seems as though everybody could do it. The truth is that you can't write Haiku without some form of YOGA. Practice of writing Haiku is a form of Yoga. (remains a proposition in itself).

THUS -- HOW TO GO ABOUT WRITING A HAIKU

First - don't go out looking at the DAI. (last thing in your mind). Have a quiet familiar place - the study in your flat. Uncluttered, unbothered. Put aside two hours.

Be harmonious

Have everything convenient

Write DAI on top of piece of paper

Don't ramble off of the DAI; don't catch at stray ideas.

Compose your mind.

Gradually absorb yourself with the DAI

You get to the point where you almost can see fireflies moving. Start to write Haiku - easily - as each thought of the DAI comes, write it down.

Another one will come on its heels, catch it. Easy frame of mind. Run on...keep your time limit. You can begin to revise on the paper. Put it away after time is up and look at it the next day. The easiest ones (the ones you scribbled in the margins, they came so fast) will probably be the best.

This is one of the main problems of YOGA. One-pointedness of mind. Haiku is a method for developing one-pointedness. Now we will investigate the methods in supplying the mind: YOGA: employed in Haiku.

(dl-61)

A Yoga practice done in the very beginning is the BIG & SMALL. "Suppose you were an ant - feel the concrete presence" "Suppose you were a mountain - feel the concrete presence"

What would happen to everything?

Those are two branches of Haiku, too. You have to have done this Yoga to achieve this. Haiku is a device to help people achieve Yoga if they have no other help.

EXAMPLES OF HAIKU ON LARGE AND SMALL.

SMALL

130. Spring snow
in the little joints of the bamboo
it scatters and lingers.

Total universal perception (big is the small) which is mind-state here shaped by Haiku. Here brought to contemplation. Brings it to an immensity which is infinite. Actually it is a Haiku of incredible largeness.

131. Taken in the hand
in the egg-plant
the face is reflected.

132. Single-petal
like a crimson wine-cup
the peony kana

Shows example of wine cup; not how interesting, all circles off center. That's catching it. One petal of the peony. Totality of unlimited sense.

133. Morning after morning
the caterpillar's raincoat (bristles)
is a garment of dew.

anders kan
een machine
niet werken

NOW: LARGE

134. Behind the town
the train is pulling in,
the Autumn ocean.

Has the view of 20 stories high.

135. There's drenched in sunlight
a house in which a clock
is sounding

(dl-62)

136. The waterfall
gets thinner and thinner
until it turns into an icicle

NOW: COMPLEXITY...LARGE AND SMALL MIXED--the next step of the yogic practice.

137. The ripples
their plastrating cherry petals
on the belly of the boat

Boat, ripples, cherry-petals....full grasp

138. As it soars straight up
on the sky lark's legs
there must be little bells.

Study in small and in pure space.

139. this is an exact exercise in YOGA
By the black cat
startled

the caged skylark kana

How a cat looks to a bird.

140. Study in the whole question!
Clasping his knees
the person looks at the mountain
bamboo matting

Bamboo matting is the DAI

LARGE AND SMALL.

(REMEMBER, A FLAT STATEMENT IS DIFFERENT FROM A VISUAL ONE...HAS MORE TO DO WITH SOUND AND "THINGNESS")

EXPLANATION OF 17 SYLLABLES: All a person can hold in his mind simultaneously is 17 syllables. Thus it is the largest possible type of poetry. All other poetry is a series of Haiku. When you hold all 17 syllables in your mind, you can be sure that front and back will interplay...nothing is lost, no spatial relationship, all moves in the same space.

俳句 (dl - ask Isaacson if there is a word or concept of "essence" in Japanese language. If not how do they convey the Haiku...how do you teach it.)
HAIKU - The reason for numbers in a Haiku is the hardest thing of all; you have to study it for a number of years to get it.

Some worldly person
shied a stone at him
the cat in love.

--Shiki

Perhaps this Haiku would be clearer in Japanese. There are difficulties in English with such a one. But you must see that it is a Haiku. Get DAI very clearly. That's the way to do it. "Cat in love" - February/March; cat makes nuisance goes lunatic. If you bring the DAI forward adequately you get the complexity. How close is anybody at such a time to being "That worldly person...you understand him." Here we see how uncompromising a cat is in this; and it is played off against a man acting in an equally lunatic way. He acts on strong impulse

...like the cat. Bring it out that way.

(assignment: write on fireflies, or Coolness - 7 haiku; at least 1 on thunder - summer Dai)

We put down some general aphorisms last time, namely:

- 1 - something anyone might have written
- 2 - one word (in a certain sense) - DAI
- 3 - All Haiku are the same:

That is what is meant when the Japanese say Basho's Pond Haiku is: the source and end of all Haiku.

All Haiku are saying what any other valid Haiku says.

(sp - the Basho haiku:

Furu ike ya	An old pond,
Kawazu tobi-komu	a frog jumps in
Mizu no oto	The water's sound)

All of these areas and principles are referred to in the Western Traditions as THE WORD OF POWER.

We find it in the Roman Empire (Alexandrian Thinking), Hebrew thought, and, garbled, in Medieval Philosophy. In Hebrew the name of Jaweh is the final Word of Power/

(dl-64)

In The West this concept is garbled, mystic; vaguely supernatural accounts of what this - Haiku - is a precise definition of. You are now dealing in a precise manner with this idea that has appeared throughout Western thought. Nobody persists in a devoted study of something nonsensical; and this subject has been studied for centuries by Western thinkers; therefore, there is something enormously valid in all of it. Unfortunately, they never really got to this essential idea. Haiku is the answer and it has nothing religious or mystical about it.

Haiku is an explanation of all those grotesque and fumbling efforts in the West. The fact of what could happen with the Power of the Word was so real that daring and far-seeing thinkers put immense effort into discovering that power. That is why the study of the Haiku is very difficult.

The solution of Haiku is the solution of everything, just as the discovery of the WORD solves everything in Western ideas. If one solves the Haiku there is no longer anything that needs to be solved. If one knows the Secret Name of the Divinity -- that's all one needs to know.

Here we are approaching the problem in its true contours. For those interested in how this bears on literature, Haiku is at the point from which all literature declines. Haiku: all literature derives from, and has to decline. (sp - presumably the foregoing would apply as well to the name of Jaweh, and to Mantra (dl - what is the source of power in naming things anew, etc? Sound; "essence" etc. What sort of power?)

(dl-65)

The true nature of Western thought along this line can be approached through your Haiku studies. Western thought along this line was ~~realxxxxxxx~~ real, nevertheless, and a great accomplishment; don't get me wrong.

We have said that Haiku is: 17 syllables

- the DAI
- Haiku Particles

HAIKU PARTICLES; They are only 3 in number; actually only 2:

- YA
- KANA - and a special form of Kana, KERI

Originally they are particles in Japanese grammar and they appear in early poetry.

In ordinary poetry they mean:

YA - emphasis, exclamation point.

KANA - slight surprise (YA is a question-mark; NA is equivalent in force to "my word" in English)

KERI - is a verbal ending (recent past), gets meaning of slight surprise by usage -- surprise at something just past that you thought was actual

YA and KANA are used after nouns; KERI is used after a verb.

Thus Kana and Keri have the same general meaning, but a grammatical difference.

These particles, however, take on a special nature in a Haiku. It is the most difficult part of a Haiku. You have to use them while writing a Haiku in English.

Technically in Buddhist philosophy they are called BIJA-MANTRA.

MANTRA is absolute sound - sound not limited by meaning

Bija is a Seed.

Seed Mantra - never can be more than two syllables.

Mantra can be long, a paragraph long.

(dl-66)

But - all Mantra are absolute; if they are long, they are delimited. The shortest Mantra, say six syllables, are much more inclusive than the longer ones, but they also delimit a sphere.

Now both spheres are infinite. What they delimit can be called: Ranges of Infinity. Some infinities are "thicker" than others.

When you get to a seed-mantra you get to the highest level of infinity.

OM is the standard example of a Bija-Mantra.

This is the same as YA and KANA (or keri).

OM - absolutely total; does not delimit anything. Infinite range of infinities. Save for OM though, there is nothing so large as YA and KANA.

OM contains total dissolution as well as total emergence, as well as continuity. (sp - see Garland of Letters p 277 - OM = AUM - A=Brahma, M= the force which creates anew, U=Visnu, the maintaining power which stabilizes matter & M=Radra, the disintegration of form. OM = also the 3-fold manifestation of the World Cause and Container, Maha-S'akti, which in the causal state, prior to manifestation is Nadabindu)

YA and KANA are interested only in the continuity.

That ~~xxxx~~ is the point, for very sound reasons found in Buddhist philosophy. But, YA and KANA don't have the steps of Cosmogony and Dissolution. Actually they do; since they have continuity, they have to have both of the others implicit - it balances them - Continuity involves instantaneous construction and destruction.

OM -- that is what would start another explosion of our cosmos, if everything ran down to nothing. That would start another universe; it is implicit in OM.

(dl-67)

What are the particular usages of the two particles, as distinct from one another? You can't use both in a Haiku. It is either a YA Haiku or a KANA Haiku (or, equivalent to Kana, KERI).

If YA is used, it will usually appear at the end of the first line. The 5th syllable. This is the usual case, but it doesn't have to . . . it can appear any place after the first syllable of the second line to the end of that line. NEVER CAN BE IN THE LAST LINE.

KANA must be the last two syllables of the last line. Some Haifjin out of sheer bravura experiment with it in other places, but this is a tour de force.

KERI is the same as above; however, it appears sometimes as the final two syllables of the middle line.

KANA and KERI can never appear in the first line.

CHARACTER OF THESE THINGS: I'll just sketch it in for you. You will have to grasp it intuitively.

YA is an expression of a certain sort of power. Emergence of power. Samurai say it when delivering the Major Blow. Not a feint, etc., but the blow meant to kill. All your power; they say "HA" . . . this is in the general character of YA.

KANA has a sort of tender feeling to it. Sort of a delicate sense of something really perceived. Display of power too, but of a different kind.

Another attempt at definition: YA - such an immense power that you have to consider it motionless. So vast, there is no place for it to move in. Vast shaft of power, such as, the centrifugal force in the solar system. (dl-68)

KANA/KERI - represent motion which the power of YA produces. By YA's influence, motion is produced everywhere, that is Kana-Keri; what responds to the power. (sp - see Siva-Sakti) Otherwise, the Haiku could not be one word, it would have to be two words, and there would have to be two Haiku instead of one. It is a case of KAHADI being no different from HAKADI (sp - cf., from Garland of Letters p.156 . HAMSA - Ham the Male or S'iva, Sah the "female" or S'akti)

There is a third form of Haiku: we call for convenience "Neither/Nor" - not Kana nor YA. This Haiku has a balance between Ya and Kana so precise that neither one can give the precise definition. Both are in it though.

This is the most important point of Haiku. Haiku are immense discoveries in the properties of this - solves the real nature of this - that is the test of a Haiku: how well does it do it. It is concerned with the making of a Cosmos. You must learn to see that it now newly discovers about YA and KANA. In understanding Haiku at all, you have to grapple with these important qualities. You must know why it is a YA, Neither/Nor, or KANA haiku; and you must know what further discovery it has made about the infinite nature of YA and KANA. You won't understand Haiku until you are able to do this. It takes immense effort. (dl-69)

EXAMPLES: 1. The Spring Colt ya --DAI
in a Kunisada
Painted color print

Customary to offer a colt to the Emperor as part of the New Year ceremonials... provinces. Means in part, the force of Spring. YA is clear, emergent force. Kunisada paintings sold at New Year's. From the YA power emerge any sort of actions. YA is motionless; its power lives and is impervious to the actions. Painting such a response. (sp - YA and KANA function also like Stupa & tree)

DAI is unlimited, for any DAI you can have an equal number of YA, KANA and N/N Haiku. Every DAI is both YA and KANA. However, some DAI have a propensity at their first approach to one of the Haiku particles.

142. Bats ya
In the sky how lustrous
cloud-mountain

Very very brilliant. Impervious to explanation. Bats under these circumstances is YA. Bat is that immense power: twilight and the coming on of night. It is intrinsic to the bat at under these circumstances. Mountains of cloud are nothing compared to the power of the Bat. What the Bat represents is what makes the clouds what they are.

143. Getting feeble ya
a single rice bowl is heavy
Little New Years (14th day of 1st month, the Year Year is
celebrated again in a minor fashion)

YA can be a weakness - the power of "getting feeble" is enormous.

EXAMPLES OF YA IN THE SECOND LINE:

144. A steep cliff (think of the cliffs on Chinese landscapes)
at the foot of it a tea house ya
The Autumn wind
(dl-70)

The whole Haiku has to be either all YA or all KANA or all N/N. Infinite series of descriptions of these infinite principles exist in Haiku. Here we can see how the Haiku is endless. Here we solve the riddle of the unending pitcher. As soon as one grasps them, there is an unending supply.

THESE THINGS ARE ANALYSING THE FORCES OF THE UNIVERSES. (Ya, Kana)

They are a method of reconstructing the exact proportion of elements in crude universe.

Think of the YA power of the tea house at the foot of a cliff (see drawing) through which the Autumn wind rustles. By experimenting you will discover that you could not put KANA in its place. It wouldn't work.

144 is a YA Haiku and as such, is a description of YA. YA and KANA are so absolute that in a limited sphere of 500,000,000 Haiku - more than 5 lifetimes of solid reading; no two would be within star-distance of each other, were all five-hundred-million about Ya.

Another definition of YA:

145. From father and mother
hiding the news ya
Cherry blossom rain

Aged parents; children hide bad news from them. Rain is washing away the cherry petals. As far as DAI (line #) is concerned, the person suddenly saw what rain in cherry-trees meant under these "feeling" circumstances. Remember, don't get off the DAI.

On the other hand, there is the potent YA. Subject would be terrible as a KANA Haiku . . . what is involved here is a necessary cool assumption of power and its meaning.

The power is power to make things be. . . (in this case, to make a family continue). Also cherry-blossom nature is involved; also, how to do these things under difficult circumstances, like rain.

(dl-71)

It is absolutely essential not to get off the DAI. The Haifjin is only concerned with the DAI.

146. First writing brush. At the New Year a sentence is written, usually from a classical book (within the first three days of the New Year). Very important ceremony.

- Among the plum trees Sosho
- Among the bamboo Kaisho ya
- First writing brush

Sosho is a running calligraphy... the swiftest form of writing. Kaisho is the most formal of calligraphies.

- Nobles in the plum trees writing their style
- Scholars in the bamboo writing their style.

Illustrates what different families pay attention to. The YA has to be by Kaisho. Kaisho is the original form of calligraphy. You can't have Sosho unless you first master Kaisho/ Kaisho is the original form. Power which supports them all. The base power lies in the Kaisho.

147. YA in its ordinary sense can be used also; example below. There is however a faint connection between these two meanings. General habit, though, is not to use another Haiku particle with it, even though it doesn't have strong YA sense.

- Receiving formal visitors
- Hazukashi ya is bashfull
- Curbed-well

Hazukashi -- proper name. Reference to New Years custom of paying short social call on neighbors and friends. Partly means such a rustic farm-house. Porch looks out on well in back yard. Represents girl of about 16 with first social function and (dl-72)

strong sense of bashfulness

- 148. Spring wind ya
- It is like a highway
- the long bridge.

DAI operates through the whole thing. Spring wind operates like center of power in the way it effects these items. "like" means, how it appears to a human - always

EXAMPLES OF KANA

- 149. When broken off
- they mingle with pine needles
- the icicles kana

lightness and sparkle . . . tender quality brought out by kana

- 150. The things that come flying
- are fearful
- Autumn gale kana

Attempt to show that even a subject like an Autumn gale has its kana aspect.

- 151. The country having collapsed
- the royal palaces remain
- Peonies kana

Some country which is shot . . . like Siam. There is nothing feeble about Kana. Peonies are more powerful than countries or royal palaces though.

EXAMPLES OF KERI

- 152. The water-sellers straw raincoat
- on it falls keri
- the Spring snow

(dl-73)

KERI - gives help to suggest the continual flakes against the rough straw of the raincoat. Helps to suggest the continuity - even the sound of the Haiku of snow fall.

- 153. Looking at goldfish
- the parasols in the water
- are reflected keri

Keri adds a slight motion to the parasols in the water. Fascinating blur.

154. Keri in the middle line:

- Trying to arrange them (means flowers)
- while doing so, the plum blossoms scattered keri
- Yurima-kyo (name of an important sutra.)

The sutra shows how the absolute is imminent in everyday things, and shows just what the consequences of that are:

JUST WHAT HAPPENS HERE IN THIS HAIKU ARE THE EXACT CONSEQUENCES.

(dl-74)

- 155. New Year's rain (called Honorable Rain)
- on top of the ice
- it accumulates keri

KERI - sense of action; acts on ice (applied to verbs); puts pressure on it, tends to dissolve ice. If this Haiku were to end with KANA it would be no good; question of action of striving toward the New Year. (sp - New Year is the start of Spring).

EXAMPLES OF NEITHER/NOR

- 156. The coolness
- Up to this point it doesn't come
- Wave crests.

Balance is involved. YA and KANA - both disappear. Coolness isn't yet; has not quite reached the point. Equal function of both elements.

- 157. A whole day of snow
- Competent to read braille
- there is a blind man here.

- 158. Swatting the fly
- for a little while it is quiet
- 4½ mats (means a little room)

Impoverished person. Swatting a fly; this is awkward, expression of exasperation. Such a transitory and fleeting emotion can have no real existence; therefore it is neither Kana nor YA. It has to be N/N - because its nature is too transitory.

If there are such words as:

- weird strange
- forlorn peculiar
- intense

they have to be N/N. Things have not taken their own character and have to be N/N until they do so. Of course a great Haiku could show how Ya or Kana could be used in such circumstances, but not often.

(dl-75)
159. The one that I got and kept

○ Bell-insect flying off
my little house is forlorn
(*"io"* = sage's house)

Displays mankind's insidious tendencies to attachment. The Sage who thinks that he has broken all attachments finds himself attached to something as mean as a fly.

160. In the forlornness
○ again he strikes the copper plate ya
the deer-watcher

Deer watchers are set out in the fields when the rice ripens with little copper gong plates and mallets which they strike from time to time to make the deer nervous to come down from the mountains and raid the crop. In spite of the forlornness it is a YA Haiku. He wants to bring the presence of this sound to you with great force. Penetrating through the Autumn forlornness; that is the sense.

161. The tortoise
○ he has neither a tail nor a head
Mornings are cold.

This is a very clear Neither/Nor Haiku.

162. With the snow still on it (DAI is Snow)
Moved into the alcove
a potted pine-tree.

The tree was outside and snowed on. Because it is so perfect, the person wants to move it into the alcove without disturbing the snow. Has to observe carefulness while walking; thus shaking the snow is a Neither/Nor concern. Breathless quality & of balance is what is being talked about here.

163. Is it trying to teach its children
how to sing?
The partridge's shrill note (partridge is the DAI)
(dl-76)

Mid-Spring Haiku; when partridges call in the fields, very shrilly

A question has to be Neither/Nor

164 - THIS IS A MOST IMPORTANT HAIKU FOR GRASPING AND STUDY.

○ A single twig
Put in a medicine bottle
Plum blossoms

Try to grasp that as Neither/Nor.

HAIKU - DAI - DIVERSE PARTICLES

165. From the grass door
before you've gone three steps
Lofting skylarks (DAI)

Three steps from the door and you are in full meadow; rustic scene. DAI tends to be YA but here instead it is Neither/Nor, because of a slight startlement

166. Skylarks here become YA
For a guest
the person is heating the bath-water YA
Evening skylarks
Potent Haiku on YA. Now Kana Haiku on Skylarks;

167. Skylarks sing
○ in the midst of them under pine-trees
a shrine kana

Shrine is Kana . . . as against skylarks singing. Meadow is the scene with a copse of pine trees. Underneath them is a shrine. Thus it becomes kana. Shade and dullness tend to be kana.

(dl-77)

NOTE: THE YA AND KANA DON'T HAVE TO BE ATTACHED TO THE DAI.

168. Kiyomizu ya (famous temple with very high towers, very old)
in a very high place (DAI)
○ infant sparrows

Among roof gables of this Buddhist temple a person hears sparrows. Points of the YA is perfect in relation to all the elements.

169. There has just fallen a single leaf (single leaf is DAI)
○ Accross it runs
a rat kana / mouse

DAI is the leaf of the kiri tree. This particular tree throws its leaves early; about the first of autumn. It is a very accurate calendar of the season. Start of Autumn, that is to say, the first instance of Autumn. Brilliant Kana...belongs to the rat...gives it great force.

170. THIS IS ANOTHER IMPORTANT HAIKU FOR STUDY

○ Mosquito larvae ya
pine tree needles have sunk
to the bottom of the hand-water basin
consider this carefully.

(another assignment: Explain the YA or KANA of #181 ex to #190 in Shiki collection. Write about one paragraph under each Haiku.)

(dl-78)

(dl: "HJI confirms this for me: Ya and Kana are absolute sounds, are present in reality and apprehended by the Haijin. If there is such a real sound, we might solve their meaning by studying them alone; Yes, he says, but you are not equipped

(sp - see chapter on NATURAL NAME from Garland of Letters & this from page 211; "He...who mentally or vocally utters with creative force the natural name of anything brings into being the thing which bears that name." natural name here is equivalent of Bi-ja-mantra)

Kana and Ya = absolute sound; the circumstances of the haiku dictate what the Haijin apprehends.

Shiki collection: see the way in which he makes a Haiku a Hokku. This is the most neglected area in your own Haiku. A hokku, you recall, is the 1st in a Ren-Ga. Immense, unlimited superabundant force in all directions. Shiki makes Hokku out of the easiest material. Everyone is astonishing as an effortlessness achievement. If you make a statement you diminish everything that is there; that is true of any statement. A statement equals a trivial remark. You papers just diminish the possible Haiku by making statements. Mr. Landman, you put too few units into the Haiku; only a great master can operate with as few units as three or four. HJI's Haiku:

YA The coolness ya
here even in August
are violets

*see evocation
of the
he in W. H. Allen
poetry. Also why
Master of the
reverses. is never
and in Judaism*

KANA The sun goes down
waves wash against the cliff
coolness kana

(all idea units must be given total actuality.)

N/N W white elephant
with his wives in a lotus pond, (sp - note - to do with
How cool it is! Prince Genjii)

For our purposes never write a Haiku which isn't deliberately Ya or Kana (dl-79)

Bill Pinckard A look of coolness
they have, the old picture-book's
worm-holes kana

Brilliant kana Haiku -- feeling of horripilation
Miss Douglas who is continuing her studies in Japan sends us a Summer Downpour
Haiku:

Summer downpour ya
the shoji drawn back, it is seen
through the pine-trees

Real Haiku . . . power is incredibly immense, to all the parts in its entirety.

The Haiku can have two idea units related to the seasons. One will be the DAI - determine which one.

181. A large garden's
single cherry tree
the moon is cool

Here three units could be the DAI: C Berry tree - EARly Spring
Moon - Autumn
Cool - Summer

Has to be "coolness" concept; doesn't exist as a DAI in Spring or Autumn; has to be midsummer. Here we see DAI units out of season. Very interesting. This brings your attention to it in a season when it is not often thought of.

182. The night, moon is white
the persimmons are red, ya
the monkey's dream

Moon and persimmons are both Autumn Dai, but the DAI is persimmons. Strong sense of persimmons and fascination to the monkey comes out.

(dl-80)

HAIKU PARTICLES

YA KANA KERI
(noun) (verb)

NEITHER/NOR

These particles have to be used in any language. (sp - presumably in the writing of Haiku). They are Absolute Sound. They are just what they say. Definition:

Ya is outgoing, forceful (striking death blow ~~ik~~ with sword)

Kana is inward-turning, tender, feeling, delight.

See where they are palatized.

OM = Ya and Kana

N/N is balance and transition

THE NATURE OF REALITY IS REALIZED IN THESE SOUNDS. A HAIKU IS A TIME SPACE MOTION CONSTITUTION OF A COMPLETE UNIVERSE IN THE REAL REALM OF SOUND

Haiku particles, just practically speaking, help you get space into the Haiku. (Your practice Haiku fail because they don't have space). Actuality is always a matter of space.

Ya and Kana, thus get you space in the matter of syllables. They are space purely in the rushed flow of terms in the statement. Every idea unit will open up. Words are the seeds of actuality; English wastes them though. At first it was doubted if you could write Haiku in English because we were not sure if English had this seed-quality to its language. Later we found out it could be done; it is just that that particular quality of the language is wasted in English. Ya and Kana causes the seeds to sprout and flower, which is the real reason why the Ya and Kana are used.

(dl-81)

LIST OF THINGS IN THE HAIKU:

1. Time-Space-Motion (triple strand)
2. Solar System (sun) - circuit of the seasons - *kigo*
3. Real presence of actuality, the DAI (See above)
4. HAI (somehow common)
5. A Galaxy (Ya and Kana bring this)

Haiku is much ~~lag~~ larger than a solar system, the fact is it is called a CHILIOCOSM (term in Buddhist phil.) = A GALAXY!
SUPER-GALAXY: A function of the Ya and Kana; function of power that is latent it as a result of pure sound.

Poets are: "world makers and world forakers" (O'Shaughnessy).

Haiku is only the particle: only Ya or Kana
(assignment: DAI of thunder - 7 haiku. analysis of Ya and Kana)

EXAMPLES OF HAIKU ON THUNDER

jk (3 Ya, 3 Kana, 4 N/N)

Nature of the DAI seems, at first glance, to be ya.

183. Thunder ya
easily startled
are a donkey's ears

Donkey's ears are always tender. Full of HAI - Immense sound and immense ear are played off.

184. Sleeve umbrella ya (using sleeves for protection)
in the thunder and rain runs
Toba hoshi (great painter 1,100 - monk - painted people
monk caught by surprise)

185. Thunder ya
snakes are mating
under an old eave
beautiful sense of summer.
(dl-82)

186. In the thunder clap
he fell from the bough
a frog kana
frogs have a habit of jumping into overhanging branches of willows.

187. Without putting down the brush
100 Haiku on thunder / Were written keri.

Thunder is the phoenix of sounds. Culmination of sounds. Contains all the sounds in it. By holding thunder in his mind, he can write innumerable haiku. It is *keri* because, in part, the continuing process of writing.

Note: *KARUNA* consideration, sympathy. Buddhist term. Kana and Keri come out of this word. KANA - full, bland sound. KERI - more piercing, moving; something happens there. Get to see the beauty of the difference between kana and keri.

188. In the thunder-clap
she stops playing the samisen
and the child cries

Thirteen or so year old child - a girl because she studies the samisen. She is studying a very grown-up instrument. When thunder comes she was only a "naki ko" = a kid.

189. Among a hundred
Buddha figures echoes (place where there are 100 or more
the rolling thunder stone Buddhas, all alike, set up)

Too much of a pull. Buddhas are so large, thunder cannot come out as YA . . . there is too much pull between them. A HAI; Hatatagami is the "thunder god", another name for thunder, plays on Buddha
(dl-83)

- 190 Thunder clap
the people in the boat,
all of them cower down
Everybody ducks. Boat tends to draw thunder.

191. Like a jade mountain
collapsing
the sound of thunder

N/N because "like a"; it is too thin; one remove away from the actual. Jade Mounting is usually YA, but crumbling, it becomes n/n.

192. Person living alone
he puts down the shutters
thunder clap
rushing about to put shutters down.

example of trying to write Haiku in English, while keeping the haiku particles in mind. First jotting comes out like this:
thunder ya
the ~~XXXX~~ floating soap-bubble
burst

terribly bad. Don't give it up though. You saw the Haiku, but it drifted away. keep casting about.

First thing is wrong. impossible to say YA for bursting soap bubbles. That's idiotic. Can't be YA in this form. What you vaguely saw must have been a Kana (thunder is too much too in this context). After a few changes, thus:
distant thunder
the soap-bubble in the blue sky
vanished keri

This is a bad Haiku, but at least it is a Haiku; we avoided too the "ing" of floating.

There is a complicated interplay in idea units here. When the soap bubble vanishes we see blue sky. Blue sky plays strongly on distant thunder. Soft sound--keri--gives sound to thunder.

SPECIAL QUESTIONS OF SOUND

The Japanese language has a long series of words which are purely sound. "onomatopoeias", they take the form of a reiterated sound (tobu-tobu, or, kami-gami) which doesn't mean anything in particular. Sound which has a significance associated with the sound itself. Something like the English "pitter-patter". Such words are also very important in Chinese and Sanskrit. Sound is considered to convey the tone of the meaning.

EXAMPLES:

193. The palms of the feet
hira-hira (flicker-flicker) whitely
the swimmer

194. Horo-horo --- the rain beginning; just a handful of drops dash against a window pane...not steady)

With the Horo Horo
some rain beats against the sail
Hitomaro's ki

Hitomaro = god of poetry

195. Soyo-soyo (wind through leaves)
Over the palm of the hand
soyo-soyo
ripples the seaweed
sound transferred to touch. Spring DAI

196. The butterflies cho-cho no
as they approach one another ai-ai ni keri
are a little dubious of one another yoso-yoso shi
flutter is duplicated in the sound of the Haiku (Cho=cho, Yoso Yoso)

ANOTHER WAY OF USING SOLID SOUND: HERE THE NAME OF THE THING IS THE SOUND OF THE THING.

(dl-85)

Such a word in English would be the cuckoo

EXAMPLES:

Kirigirisu is the sound of the insect, its name and its note at once. The insect goes: kirigi, kirigi, kirigi....gross sound is there. (see Garland ~~XXXXXXXXXXXXXXXXXXXX~~ of Letters, chap. IX on Vedic language & mantra)

Hototogisu is a summer DAI. This is the cuckoo. The sound it makes sounds like "Hototototototototo..." as it flies very fast. SU means - it makes that sound Cuckoo comes in May. Sings only when it first comes, doesn't sing afterwards. See how the sound of the birds is in the Haiku itself.

197. A whole Mountain of Buddhist Monks
all fast asleep
Hototogisu

The Japanese cuckoo flies late at night. Most distinctly heard near to dawn. Flies fast and high at about 3 AM

198. Hototogisu
what a perfectly timely
awakening kana

Person happens to waken just in time to hear the cuckoo. Study the effect of using sound in first and last lines. Here the sound has to be in the first line while in 197, it has to be in the last. (see Japanese texts XX)

199. Hototogisu
calls ya, Temple district (in Kyoto)
the sword district (i.e. Samurai district)

END

Cuckoo is flying so fast. Calls twice and each time it is miles further on. Shows how fast it goes. First call is over the temples, second call is three miles distant over the samurai. A "machi" is a big city district. By saying Hototogisu alone you indicate one call; by adding "calls" you mean a series of calls.

200. Hototogisu
in the spirit it paints
mountain shapes

Strong force...directed to grasping actuality of sound of Hototogisu. That's what it is doing; making ~~mountain~~ mountain shapes in the soul. Relentlessly put the actuality there.

(dl-86)

HAIKU AS IMPOSSIBLE FORM, GIVEN ALL THE REQUIREMENTS In order to write great Haiku you'd have to practice Yoga. Yoga is built into the Haiku. Method deliberately invented to discover Yoga accidentally. In order to write Haiku you have to know Yoga, also the opposite, when writing Haiku you practice Yoga.

Perfection infallible; you'll never write a Haiku until you learn how to do this...progress in Haiku is only in this way. That is why it seems physically painful to write a Haiku.

LIST OF THINGS INVOLVING THE YOGA PRACTICE

(Now that I'm telling you these things, it is your hard luck; you think it is a big help -- but it's your hard luck. I shouldn't be doing this).

Yoga is one thing: EKACITTA - one pointedness. Haiku compels you to enter into that state, but you must discover it for yourself. One pointedness in which everything is included.

Classical form of Buddhist Yoga is about a circle. Draw a circle and concentrate on that circle.

Form of the Haiku: all of the six units strike on every other one, that is the reason for 17 syllables. At later stages you realize that the circle has infinite dimensions; the circle turns in all dimensions. Haiku does this; that is a far stage in the Yoga of the circle. Limitless number of dimensions. PURPOSE OF YOGA IS EKACITTA!

1. EKACITTA
 2. CIRCLE
 3. BIG AND SMALL
- (dl-87)

NEW TERM: Respect.

That is the difficult part of Buddhist yoga; takes 4 forms called the "four immense feelings" Developing in a concrete way something physical - unlimited; respect for everything. You have to grasp this Yoga in order to write Haiku. You can't put idea units together until you have RESPECT. There is no European writer who has the slightest idea of this. It shows their ignorance and barbarism. However, the English language has perfect respect built into it (sp - presumption in the sense that it is there naturally, to be tapped)

EXAMPLES:

171. First day of year
against the wall sleeps
the broom kana

Nobody works on New Years. Daily broom is sleeping; enjoying the New Year too. Respect for brooms. You have got to reach the point where you have a respect for brooms, or you'll never write Haiku. There is in Japan a needle-festival. Sewing ladies save up broken needles and offer prayers and express appreciation to the needles who used themselves up to get things sewed.

172. Rather timidly
the sound of him nibbling on something ya
the bridegroom (DAI)

New Year's DAI - very auspicious to see in one's house a mouse on the first three days of the year -- it is called The Bridgroom. Perfect respect for mice in the house.

173. A courtesan
calling her up on the telephone
Autumn dusk

Great respect to courtesans; respect for a telephone -- that's really difficult.

174. Cutting peonies
he was stung by a bee
the little monk kana
That is respect all the way around: peony, bee, monk; all are entitled to sympathy. (dl-88)

175. Before Shii
forces his Haiku on you
the chrysanthemum master kana
Inveigles people into his garden to see flowers, actually to force his Haiku on them.

176. A summer garment ~~garment~~
so exceedingly thin
the Manjo (family crest in circle)

177. The ceiling's apsaras (nymphs)
her soot too
being removed keri
end of year cleaning up.

178. The clouds go
the breeze is sweetly scented (DAI)
"My dear" asuras

Asuras are a range of beings roughly equivalent to Titans. Polite way of saying "My dear Asuras". This was a great Haiku at the time of the European wars. (?) Summer DAI is fitting for ASURAS who live in the clouds. Probably respect for enemy, who are Asuras ???

179. Written at the death of his 22 year old daughter
To the world of humans
the fleeting cherry blossoms
in order to see, it seems.
Respect for the dead. Absolutely perfect as to somebody dead. Total reserve. Astonishing.

180. Great Haijin: Kubutsu. Written on the order of the Empress:
Her August words
designed to enquire about my Mother
the scent of the honorable charcoal

Charcoal- Winter Dai
Empress was heating charcoal when she asked about his mother.
STUDY YA AND KA.

(Since the Haiku is Yoga there is only one way to write Haiku: the formal, described method. No sense fishing around in the mind to develop metaphors. What do you do with the rest of the mind, though; what happens to its other contents? --dl)

(dl-89)

SHAKTI-HAIKU (1)

HAIKU: Study order of idea units and direction of Haiku (7--dl)
 (answer to a question: ~~Ysa's~~ Jisei is not a Haiku, but a form called Senryu - see page 25 above "from the bucket / to the bucket I move / Chimpunkan" (washed in bucket at birth and death)

HAIKU: Can't break it apart. It is a whole. Moves in all directions. (Ya at end of second line (reverse Haiku); whole haiku is going upside down.

Contents of mind. ~~HAIKU~~ Haiku shows you up. No real substance. Haiku tries to give substance to your mind. Anybody can solve it; if you try you can achieve it. Go about by the way designed to be solution of Haiku

The reason you can't write a haiku - karmic limitations. Diminishing, limiting what should not be difficult. That is what is really involved in a haiku. Haiku is meant to be a method for getting rid of this Karma (consequences of previous behaviour) - the consequence is that you can't write a Haiku; either you sweat with it here, or else in hell; take your pick.

YA & KANA

Definition: (John Woodroffe) - Ya and Kana are identical. (sp following may be from Garland of letters). "All that is manifest is power (Shakti, or, kana) as mind, life and matter. Power implies a power-holder (Shakti-man). This power holder is YA

Power Holder = Shiva
 Power = Shakti

NO SHIVA WITHOUT SHAKTI; NO SHAKTI WITHOUT SHIVA.

Kinds of resemblances in haiku. Why couldn't you shuffle lines--haiku are complete; although they do have 1st, 2nd, and 3rd line, they are not divisible)
 (dl-90)

EXAMPLES OF SIMILAR HAIKU WHICH ARE, REALLY, DIFFERENT

201. Amidst
 the great number of leafless trees ya
 Early Cherry blossoms (IAI: early spring)
202. With evergreen trees
 mingle late
 autumn maples kana (DAI - late Autumn)

Two faultless haiku. Couldn't draw one out of the other. One is Ya and the other kana. proof of different circumstances.

(ALL A MAN CAN DO IS SORT OUT HAIKU)

203. Cherry blossom garments (viewing, but in colorful clothes)
 without even going home to change them
 Kabuki playhouse (early spring--cherries--theater)
204. Going to see
 the Kabuki Play ya The Guest who had come
 to see the Cherry Blossoms
 Guests came to spend time to see Cherry Blossoms. The haiku are totally different. No question that Chado (204) knew the Kyoshi haiku (203). But the whole nature of these Haiku is different. This sort of effort is considered very hard.

205. When the Chrysanthemums wither (winter IAI) "withered chrys."
 the pine-trees greenness
 gets a tinge of cold.

206. The hagi
 and chrysanthemum too and panic grass all have withered
 three pine-trees.

Absolutely perfect haiku. No relation between them at all. The Japanese think these are the hardest to write. Tokugawa poets have differing parallel poems which only 1 available is changed out of 17, yet are different haiku.

on the lily in the wind
 This haiku circa 1900.

(summer DAI) lilies flower in July)

213. The lily flower
 the butterfly comes back again and once more
 he is hanging down from it.
 Beauty in this haiku comes from "once more"; it gives the haiku play.

DAI OF BANNERS

Beginning of Summer: 5th day of 5th month (sp early or mid-June approx.). In honor of little boys. Third day of third month (April) is in honor of little girls. Every family that has boy children fly banners in front of the house. By proper calendar - moon calendar - around mid-June. Difficult Dai for Westerners.

207. It is summoning the
 rainclouds. The gale on
 the banners kana
 The banners in a gale, which is summoning rain clouds.
208. The flowering ochi
 in the wind from the banners
 it scatters kerl.

tree with white flowers; considered useless. No good wood
 no fruit. flowers are very small.

209. The clouds move
 the wind is flowing
 banners kana
 none of these haiku is the same as the other

210. The forlornness ya
 in the windless rain
 the banner pole
 Doesn't mention banners because they are motionless. Ya-forceful sense of the absolutely forlorn. See the relationship of other elements.

211. The Poppy flowers
 blossom ya It droops down
 the fish banner

(dl-92)

Certain types of haiku which seem to set up just two things. This is not a scheme for the haiku. You can't exploit it. If you want a system about it. Never means contrast; that's just a mistake. All of idea units are given their perfect scope in a Haiku. Such contrast can't exist.

EXAMPLES:

214. Engawa ni (boardwalk ~~XXXXXXXX~~ around house under eaves)
 alternate things
 rain-moon kana
 Ugetsu - one of the branches of the Central Moon Dai. If it is a squally night - separate Dai called "Ugetsu" Rain Moon. That one day of the year, 15th day, when there is rain. (sp - presumably sense of "if there is rain") - ugetsu
- This isn't a haiku built up of opposite things. That middle line is complicated; means all the range; all night long; it is a very elaborate range of part rain, and part moon. Rainy moon is not a two part thing. Infinite range of things that run unbroken for an entire night.
215. The beach grows dark
 the luster of the ocean ya the ocean's luster
 Autumn rain
 Afternoon of steady rain. Curious light remains on the sea. As the beach grows darker the ocean seems lighter. Not a matter of counterplay; simultaneously felt a super-function.

way they are always interesting:

The morning-glories
are beginning to dry
the potato leaf dew.

September dew on the morning glories. Flat and high leaves. They dry easily; the potato plant grows low with crumpled leaves and the dew remains on them for a long time.

Point in time, no contrast involved. No antithesis. Waste of time to consider it that way. All of the idea units in

(dl-93)

the haiku get their total scope with complete RESPECT. An antithesis limits. Full forces of anything is too rounded, so it can't be limited. Respect - don't monkey with idea units; that is disrespect.

MORE COMPLICATED EXAMPLES:

217. First Day of Year (most difficult DAI)
beautifully shaven the
Temple's Monk

(serves as a greeter and guide on this
holiday for temple visitors)

This is a hard DAI to grasp totally. Contemplate this haiku in terms of a haiku of just two statements: the First Day and the Shaven beautifully. Not an antithesis. Somehow the New Year Day gets elucidated by the monk's head; inkling of something expansive of New Year in the shaven, round head of the monk; the head partakes of the New Year in some way too.

218. The Summer thin
person's cheek along it flows
the thread of his court cap

A court noble. Cap is an insignia of rank. They have long faces, and summer thin (languishing during summer; something preying on mind, etc.) elongates this more. It is a study of something small (just the side of a man's cheek), the loose chin thread.

These are more complicated than the problem of two. First impression is of two, but something much more is specifically there. In this case it is the DAI: "summer thinness", this brings us a varied, complex thing.

219. "Well sung"
the bath-house girl replied
hototogisu

Continuing action. Bird said "coo-coo", then she said "well sung" and then the bird said "coo-coo" once more. Something strange is going on in this conversation. Bath house woman has full force; cuckoo has full force. There is no limit there.

(dl-94)

220. At death of Kohaku, a Haijin in Shiki's school. Kohaku committed suicide in 1895, the same year Shiki got ill. (the haiku is Shiki's)
I didn't die
and you didn't bother to live
the Autumn wind.

DAI is the Autumn Wind. It suggests change of year as it begins to break into pieces. Change - things alter - Autumn Wind.

221. Confucious' Birthday
Confucious
Wonza and Zonza
Wild parsley and Shepherd's Purse

SHIKI-HAIKU 64

Wonza and Zonza are two disciples. The last line are two different herbs. Wonza - bright, a brilliant pupil: "When I told him one thing, he understood ten". Zonza - dull, heavy, harsh. Both are the best students of C. XXXX Wonza died young, left nothing. Zonza lived long and productive life, left a good deal of work. Confucious x breaks it into two; both or three of them; then there is another pair, of herbs. The permutations are too many to consider Too much for beginners to write.

222. New Years day
Haiku thinking out
Fuki kana

FU = worldly possessions -- ARTHA (Sanskrit = object according
to Garland of Letters)



KI = worldly glories -- KAMA (Sanskrit = creative impulse
or divine desire, according to Garland of Letters)



Have to grasp both these things in their final form - which corrects them, to write Haiku on New Year's day. It also means, anybody who grasps this DAI obtains both FU and KI.

223. Munching persimmon
while enjoying haiku that is
what I want you to record of me.

Tsutaubeshi is a person's biography. Final notice of one's life over which they took great pains. There is no counter-pull between the pairs.

✓ 224. beautiful way of writing haiku:

number dAI: 2

The morning glories
have turned to seed kerl
the wild geese migrate

Great deal of emphasis to time of year. Shows what happens to one DAI (XXXXX) as it moves into another time of year. Morning glories moving into Wild Geese.

225. Three feet of snow
having accumulated
icicles kana

so particular and stark.

226. On the dish
a single blob of bean-curd
hototogisu

Gives sense of very late at night. Everybody went to bed. Nobody there to hear him. Deadly white color of bean curd. Standing there when cuckoo calls. Each one gives more grandeur to the other.

227. Star festival ya
its cover torn off
a book of 100 poems

STAR FESTIVAL: 7th day of 7th month. Two stars. Young man and young woman. Married. One day of the year when the Male star crosses the river of heaven and spends that night with his wife. Festival is celebrated by writing poems.

SHIKI-HAIKU-65

Looking poems up is permitted instead of writing one. That is what this Haiku is about.

There often are two entities which are a counter. What is actually happening is something highly intricate though. There are two things which may happen in a Haiku, but they are never a contrast (dl-96)

SHAKTI IS THE GREAT MOTHER. (sp - one aspect; Shakti is actually the mate of Shiva or the other aspect, female, of Shiva)

228. A forest of cedar trees
flitter-flutter a summer
butterfly goes crazy.

Something immense and motionless. Something very fluent operating in relation to it.

229. The Roof-stones
their moss is green ya
Autumn swallows

Ya and Kana here they take a partially delimited form and appear. When they take a partial form they both have to appear.

Cedar is the power holder
butterfly is the power

(sp - cf. Shiva-Shakti)

230. - partake of all problems of Ya and Kana and are not opposites:
Having sung itself out
setting free the insect on a
dew-covered plain

See a point in which they are acting in their own function, but are acting in a particular.

STORY OF BENKE (Ben-Kay) AT THE BRIDGE ** (YA and KANA) **

When the whole of the Minamoto family was destroyed, (only) two children were spared. They were put in a country place and were not to know about their great heritage. ~~XXXXXXXX~~ Yoshizune ran away and learned swordsmanship from a person who was half bird and half monkey. He then came back and studied Buddhist philosophy (begin as children 8 years old usually). He attained all his teacher could teach him. It is the custom to give the honored teacher some present, no money; student gives him a present; they usually ask the teacher and the teacher tells what he wants. "Bring me 100 heads," said this teacher.

(dl-97)

The young man started to collect. Went to bridge leading out of the capital city. At midnight the first person he met, he cut off his head. The rumor got out that something strange was going on at the bridge. In a monastery, Benke, out that something strange was going on at the bridge. When he heard about this he monk who was also a famous warrior heard the news. When he heard about this he determined to stop it. Went to the bridge loaded down with weapons. (Play ~~had~~ begins). The lad had by this time 99 heads. Benke approached to put an end to this disturbance in the outside world. They fought. 13-year-old boy. Benke thought he'd be able to take him easily, but he couldn't touch him at all. Fought for a long time. Finally they came to terms. They became fast friends. Benke became the chief co-auditor of the boy as he reclaimed his family rights.

The story inspects the problem. How did the teacher know they would come together? Because if such an activity was started it would have to stir up the opposition eventually, from the bottom.

SHIKI-HAIKU-66

If Ya was started, it would sooner or later stir up Kana. Yoshizune is Ya taking definite form; Benke is Kana -- had to be together. No suchy such thing as power-holder without power. No such thing as power without power-holder.

(dl-98)

Why doesn't the Ya or Kana fall any place, since the Haiku is simultaneously perceived? "Simultaneity doesn't equal chaos". Only in its proper order and circumstances. Haiku can't be on a trivial subject such as love; it can only be on Ya and Kana.

Power and the ~~first~~ effects of Power

Power and the Holder of Power

(remember that Kana is power too)

You get nowhere when you bring it down to a set of opposites. Don't settle for such easy answers as that.

(assignment - SUMMER GRASSES, usually a Dai for June, not July, not withered grasses. It doesn't mean lawn or turf.)

231. Summer grasses ya
a crow searches
for hidden water.

232. Now as it passes over
in the rain it has a sound
the summer grasses.

Ordinarily summer grasses are so moist that they are soundless.

233. Summer grasses ya
the song of a skylark
ducks into them.

234. Summer grasses ya
in Ssga beautiful women's graves
are many.

235. The summer grass
its blossoms in white flowers
on top of the roof.

shimei

236. Summer grasses ya
a little house where they are drying leather
on its back embankment

(dl-99)

237. The summer grasses
it runs across
hibiki kana

hibiki - a bamboo water conduit

238. Summer grasses ya
while tying on her obi
she walks.

(sash)

239. Into the summer grass
descending to strike at a snake
two crows.

240. Summer grasses ya
dimly white
what flower?

Haiku on thunder are better. Try to grasp the nature of the Dai thoroughly. This is expecting too much general experience from you. By looking at these Haiku see if you can grasp the "real nature" of summer grasses. If By looking at summer grasses yourself, you hardly could grasp the nature of them. That sort of thing is totally foreign to westerners.

EXPERIENCE: since these are genuine Haiku, you can be sure that it is there. See if you can grasp the true nature of the DAI.

Once you've discerned the DAI, you will see the same thing as the Haijin. That's all there is . . . not limited to nationality. Good deal more light-- must point the way to a further understanding. Didn't try to get the sense of what thunder was in your Haiku. You described what thunder ~~was~~ was doing to people, which is not grasping the DAI.

Sometimes one idea unit gives the true force and distinction. . . and that one idea unit is an effective item.)

REMEMBER: THE HAIKU PARTICLES GOVERN THE WORDS THEY IMMEDIATELY FOLLOW.
(dl-100)

Discussion of some old Haiku:

142. (sp - numbers seem mixed up here, but reference is to haiku discussed previously)

Disturbing about ~~a~~ sound of the cuckoo; baffling thing about tea-jar. What is involved is something ~~xx~~ of such a nature that one could never come to a decision about it.

145. force and preemptive character of the placing sound of the cuckoo.

Something ^{weird} wierd in the haiku about bridge piers grown stubby. That's why it is neither/nor.

~~E~~ Icy rain boothie Haiku. Icy ~~a~~ rain starts winter. Very start of winter. Hototogisu is the very start of summer. ~~We~~ see place at 1/2 the ~~xxi~~ circuit of the year, therefore Neither/Nor.

SHIKI

Shiki started writing Haiku in 1892. By 1895 the haiku was of major proportions in Japanese life.

MASTERS OF SHIKI'S SCHOOL

^{07.06.1867-1903} KOYO - was a major novelist.

241. A mountain village ya
the ~~g~~ fresh spring water is delightful
in the little barbershop.

Catches the experience of going away in summertime; ordinary things of life have a special sort of character. DAI is spring water. *shimizu*

242. (On a lady whose baby has died.)

To throw away them milk
she goes out, Misty
moonlight night kana

Japanese women suckle babies up to the age of three sometimes. Misty moonlight is the X DAI - early spring.

243. The coolness ya
the white papers on the desk
are all blown away

Both Koyo and Shiki wrote this identical Haiku in different parts of Japan in the same summer.

(dl-101)

244. The rejoicefulness of it
on the day when the peonies were in full flossom
when people came.

Feeling of remorse if people don't see them when they bloom.

¹⁸⁶⁷⁻¹⁹¹⁶ SOSEKI: novelist - 1890-1910. Wrote Haiku, student of English literature. Something like George Meredith, bold and piercing style. Strong and piercing thoughts.

245. When the bird flies off
against the evening sun
moves the winter tree.

A winter tree is fragile; the push of a bird moves it. Sense of deep winter.

246. The Autumn fly
I grabbed it and then
I let it go.

(an autumn DAI, but "fly" mentioned alone is a Springtime DAI)

Considered (presumably 247) this beyond his usual talents. Said he didn't know how he wrote this one.

247. In the Autumn bay
pists being driven in
the re-echo of the sound.

RYUNOSUKE -- still in fashion in Japan. Short-story writer. Influenced by French literature. committed suicide.

¹⁸⁷²⁻¹⁹²⁷ 248. The Autumn wind ya
put on the scale
the length of the carp.

249. Even the rabbit
one of his ears droops down
intense heat kana

means a pet rabbit. Lively creatures, very characteristics of them though in the heat to droop ears.

250. A grove of bamboo
the cold-night's path
its right and left.

Going through ~~thex~~ a grove of bamboo, as one goes along, brushes against the bamboo on the right and the left.

DAI: cold nights (mid-autumn...early October)
(dl-102)

These are not ~~a~~ terribly good Haiku. When compared with really competent Haijin: they are dull; these people are really novelists. Strong novelist feel in these Haiku. If they had been good enough they could have been both, but these Haiku are filled with great weaknesses.

Koyo is the closest to being a real Haijin. He put more time to it than the other two. Koyo went back to a school of Haiku earlier than Shiki. He was a very serious student, more so than the others.

Now we will study real Haijin. Two supreme masters, MEISETSU and KYOSHI. Both came forward at the early part of Shiki's efforts. After Shiki's death they maintained the school.

MEISETSU -- 1858. Came from the same province as Kyoshi: town of Matsuyama. Like Shiki, he was a Samurai. Had his childhood training in Tokugawa Japan. Was immersed in Government affairs, when Shiki's Haiku appeared. Went as a pupil to the younger man. Was brilliant and needed little help. He is called OKINA in Shiki's school, being the oldest, had a long Chinese beard. wore a Chinese scholar's beard. Died 1925.

251. To the right the town
to the left the plum blossoms
so they divided.

Shiki was going to the city, Meisetsu was going to a place famous for plum blossoms. This haiku by Shiki was meant to show respect for his pupil, Meisetsu.

252. Being given it and taking it home
in a teacup
a goldfish kana

253. circa 1902. a friend's daughter, actress, was given a part in a Kabuki play. It was an experiment with a woman in a role. He was asked for a Haiku for the occasion.

The source of the sun
even women gird on
the long sword of the spring.

(Japan) 日本 hiwomote wa

play was about a warrior.

(dl-103)

254. My voice
blown back against me
the Autumn gale kana

255. The late Spring rains
now and then bang
on the plains and on the mountains
Sudden heavy downpours. See how it comes down in spots on a large landscape.

256. The bats
even in the daytime they fly ya
Go-Chi Nyorai (among the roof-beams)

Haiku in The Five Wisdom Buddhas Shrine. In a cedar grove. Dusky there even during the day. so the bats fly about.

257. On coming to call
just woken up from afternoon nap
person's face.
afternoon nap - a summer DAI

258. Willow tree weighed down with leaves
the electric light behind it
is rather like a moon.
in a park, willow has grown all around the lamp.

259. He climbs over the fence
and breaks off a plum twig, the person ya
an empty mansion

260 - the DAI is an Annual function at the MIBU Shrine. Late Spring. Monks of the temple erect a rough stage, and make very crude masks. They perform a very crude and extemporaneous NOH play. Rustical, clumsy, and unfinished.

I who once saw them
I too have become an Okina
the Mibu masks

When he was a boy of ten or so he went to see the play. Fifty years later he went back. Okina is one of the masks for the play. Crude and clumsy masks so he can say "I".

MEITSETSU

Bird singing

UGUISU = Nightingale

Snow

KYOSHI

Void

Philosopher (i.e., ending of Chinese philosophers' names)

Kyoshi one of the two principal disciples of Shiki: born 1874, in Matsuyama: thus the three main haikai of Shiki's school were born in the same section, all of Samurai families.

Meitsetsu born 1858
Shiki born 1866

In 1867 the Samurai class was disbanded in Japan with the passage of a law forbidding wearing of swords. They were obliged to find some other way of serving the country. Meitsetsu, in fact, became a public servant.

Kyoshi, close to Shiki. Began writing Haiku at the same time as Shiki. In 1892 they began together. In 1902 Shiki died and left Kyoshi as the head of the school. He is still alive and for the last 35 years has been the Haiku authority in Japan. (sp - this course given in 1960 or earlier).

(dl-105)

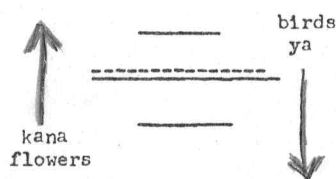
He also wrote essays and novels. In 1906-1912 occupied himself with other things. However, abuses and affectations crept into the Haiku at this time. Because of this, he returned to the haiku to correct abuses. founder of MOTOTOGISU - a magazine of Haiku. Editor until 1940. His eldest son then became and now is editor.

When Kyoshi and Shiki were working together, the power of Kyoshi is very evident. After Shiki's death he sinks into a semi-literary mannerism. Still, he occasionally strikes out some potent works when the old training breaks through. Kyoshi was in the unfortunate position of having to stand against all the modern fads in Haiku; and the effort of battle, very obviously, wore him down.

Haiku has to do with the TURN OF THE YEAR and the SOLAR SYSTEM

The problem is one of sun and heat on an organism. The problem is one of thermal degrees, which is why Shiki puts emphasis on hot and cold in his Summer and Winter Haiku.

RELATIONSHIP BETWEEN BIRDS AND FLOWERS



but you can imagine
a flower ya, and
bird kana ku

(sp - seems to have to do with the sinking - into the ocean - of King Seys in the first part of the Booke of the Duchesse and the rising mfx -? of the lady in the last part of that Boke - a question of creation and dissolution of universes; here too the "rising" of Chaucer's Troilus seems not irrelevant. This in Garland of Letters is S'iva and S'akti or Mahas'akti, i.e. the Mother, or great Power, the Magna Mater, the Megale Dunamis, by the Gnostics, Yogini. This is the Cosmic Heart of the universe whose systole and diastole is the going forth and return of millions of worlds. This process Brahmanism calls Pravrtti and Nivrtti. Taoism, which is perhaps a Chinese adaptation of the doctrine of the Upanisads, names it Yang and Yinn -- all of this actually besides the two opposing forces in equilibrium may be expressed as a Trinity:

	WILL	KNOWLEDGE	ACTION
	Ichha	Jnana	Kriya
	SUN	MOON	FIRE
Devatas (AUM=OM)*	BRAHMA	Ś VISHNU	RUDRA
	creation	stabilizing & maintaining existences	dissolution

Birds and flowers are an abstract examination of this problem. Found in these dimensions in Chinese philosophy, oriental painting. Haiku is a study of the play of forces, one going down (YA), one going up (KANA)

No Tension -- There is none between birds and flowers. Flower is all vegetation emerging, pushing up, out of the earth. Bird descends, drawn by the tree, out of air, a free agent. Exercised in Chinese painting. How well has the painter grasped the fact of how these elements work in creation of matter. Not in the sense of antithetical elements. But a working by a sort of interpenetration. In some respects the flower has a spatial character, as does everything produced out of earth. Same is true for the bird; underneath it is earth. (dl-106)

Kyoshi always had a real grasp of what takes place in a Haiku. Ex

261. Even the person
○ traversing it the color of withered moor becomes

sense of color

262. From the ocean plain
until the moon emerges
the heat kana

Character of Kyoshi's Haiku. True that the nature of his Haiku emphasizes emptiness - The Void - Philosopher. Contrast this to Shiki's Haiku. Has to do with his ultimate insight into the Haiku.

163. July's

Tadpoles are there kerl
Mountain pond

Emptiness of his Haiku. High in the mountains it is cold. Tadpoles usually hatch later. Think of the shape of the tadpole, curious empty shape. Has a round, empty feeling.

264. Feeble (toy fireworks)

○ Children's fireworks ya
above the lotuses
little lotus pond.

yawaraka na
kodomo hanabi ya
hasu no ue

265. The n snake made off
his eyes that looked at me
he left behind in the grass.

266. The waterfall's water (straight down from a steep cliff, as in the paintings)
○ (before it there) began to appear
(the fireflies kana)

like moisture. See superb, empty, elegant character of it. How from it is so content.

267. The turtle finally
got onto the lotus leaf
Sunk under a little.
(dl-107)

268. The potato leaves
the loud noises it strikes them
moonlight rain
DAI is moonlight rain, on night of the great moon.

269. The morning fog (fall DAI)
○ in it still on
the lamplights kana

270. In 1945 Kyoshi wrote this one. He was in his '70s and the war was just over:

○ A single
white fan I took to start m on my journey
Fan is the DAI - a summer Dai

ogi = summer dai
uchiwa = raised summer fan

A FULLER DISCUSSION OF YA AND KANA

In the coolness
○ out over the ocean to fling
a fan kana
Various levels of coolness here: 1 - ocean always cool, no matter what your actions
2 - fan
3 - in the coolness

all of them perfectly actual.
Why Kana? First thing it emphasizes - feeling of tenderness, affection, drawn to something, tender delight. THIS FEELING IS ONE OF THE ULTIMATE FORMS OF POWER.

MOST IMPORTANT. Equally powerful to YA. Totally a form of power, feeling of tenderness.

205. Under pine tree
○ catching his fleas the monk
cools off kana
Feeling of something endearing as a monk sits absorbed in the "shocking"

SHINTAI-HAIKU - 73

necessity" of catching flies. Kana governs the word in front of it.
Tenderness of coolness.

210. The coolness ya
in the bejumbled
rope curtain
Shaft of power which everything center on -- YA.

(dl-109)
TO EXPLAIN YA - KANA - KERI

271. The peonies are scattering
the ant palaces crumble away
thunder and rain kana

peonies - early June, have nectar which ants raid. KANA because tender, attract
attractive, sweet character of thunder, and rain. Elaborate peony flowers, show
Palaces of ants, efficient. All of those elaborately worked out things are
equal, but before them thunder and rain's innocence and simplicity is KANA.

272. Into the silver screen (a brilliant silver-leaf background, similar to
the hot sun rays the one in the Metropolitan)
vanish kerl

Kerl carries verbal force. Verbal action continuing. Gives strength. The sun
rays are undaunted. Screen, perpetually obliterates them. Action goes on and
on. Don't make the kerl seem perfunctory in your own haiku.

273. To wheaten flute (summer DAI)
wheaten flute reply
maketh kerl

Actuality of this strange sound and reply. Continuous play of this conversation
brought out by kerl. See how it makes it continue on and on. Force is
the tenderness of Kana.

274. Moth to the light (summer DAI)
crawls on the sea-charts
Shipping lanes kana

Moths when hitting lights crawl around in a dazed condition. Funny way the
moths behave; purposeful and blundering way they act. Brought out in that
accidental occurrence.

YA is present, always is latent in a kana Haiku. It is extant, one can point
to where the Ya would be.

Light, moths are YA factor. Couldn't be kana unless ya were there. Silver
screen is YA. It is actually there. Kana appears when a Ya is there.

(dl-109)

275. Firefly lights
in the lights on the second story
they disappear kana

strong lights on the second story. Fireflies go up and down, disappear and
appear, and so on.

276. A dilapidated palace
its peonies minutely
blossom kerl

KERI is what makes it so distinct. Tiny but shapely flowers. They need
gardening to flower in the ordinary way. They are blossoming through KERI,
perpetuates a long season of blossoming. Makes the smallness actual. Con-
tains dimension to their smallness. That they blossom to a full extent over
full period of time, yet still are small. Dilapidated palace is YA. Not
latency at all; actually SPECIFICALLY THERE!!!. BOTH HAVE TO EXIST.

SHINTAI-HAIKU-74

If you don't see that, system of thought and society collapses. True to the
nature of things. Has to be both. Nature of reality. Wherever there is a YA,
KANA has to be there equally powerful. Any society built up on high of either
has to destroy itself by being untrue. Haiku corrects that mistake, forces you
to see that. (sp - presumably in the same sense as love poetry for the
good of the commonwealth as worked out in early Chaucer poems)

277. The perfumed breeze ya (summer DAI)
put up a sail and run
there are even sea-shells that do that.
naturalis . . . Kana is here. MUST DO IT IN YOUR HAIKU.

278. Firefly lights ya
it is become like a mountain
the farm-house
Firefly transforms everything. House looks like a mountain, is sparkling.
Power shaft is in motion. Doesn't confuse you. Don't take them in a literal
way. (dl-110)

279. People come near it ya
the sparrow's
parent's feelings
As they come nearer -- force grows. Parents feelings equal Kana.

280. Deer's food
the sleeve that it remains in ya
travel garment.
sleeve pulls down. Left over buns from park visit. Heavy. Pulling down. Ya
cannot have a kerl aspect. Cannot move. Great power. It is a central force,
central force cannot move.

281. To see the wild geese ya ("to see" infinitive, verbal noun)
drenched with tears
two faces
about to commit a love suicide. Wild geese cross over the moon.

282. Star festival
selling paper the shop ya
a town for escaping the heat (summer DAI)
Poem paper being sold; probably for great moon festival. Store is YA compared
to the vague status of summer visitors. It is selling paper for the year round
visitors. Their permanent shopping, has a strange quality to the summer visitors.

NEXT PAIR -- KANA and YA AGAINST ONE ANOTHER

283. As far as the water's rim
the spider climbs down
water rushes kana
Spiders are apt to be in those rushes where they catch gnats. Gone down the
stem to the end; level of the water stretches out. What remains for him is ree
YA is the wide expanse of water he cannot venture into.

284. The water-rush flowers ya
they are blowing loose
the spider threads.
Web is torn clear and streaming in the air. See the YA character of the high
wind.

NOTE: A COMPARISON OF THREE

285. Bullrushes ya (summer DAI)
In the midst of the rain is
a solitary ferry-boat
rushes are very much at home in rain and water (RESPECT)

286. Bullrushes ya
riding the horse into them
and making way up stream
upstream they are thicker and thicker as the water grows shallower. Notice
sound.

287. It thunders
a path through the meadow
the bullrush's flowers kana
path by a stream and a meadow. Forlornness in the air during summer. Heaviness
of the air. Sunlight drained out of the sky. Kana is the meadow path. Mean
"among water-rushes". It thunders...thunder actually falls there.

288. On a hot day
the needle's hole it is
twisted keri
beautiful. DAI is heat. Trying to thread a needle makes you hotter. Eyes have
to do with heat, eyes generate heat. Eye strain is generated as heat, body feels
it as heat.

NEITHER/NOR

289. Even more than the oxen
the boy is fast asleep
singing skylarks
no definition. exactly their use. Singing skylarks ya. What effect can they
have if the boy is asleep? Something cuts them off. FORCES ARE LATENT, but
not mistake this for BALANCE

290. The figure "1"
is drawn to be eyebrows
paper dolls
DAI: 3rd day, 3rd month. Holiday for
little girls. Paper dolls are put up in
a poor house, where they are self-made.

very simple dolls.
Neither/Nor because eyebrows are Kana and the figure "1" is pure power, YA.
"1" involves no motion (numbers are very important). They are Neither/Nor
i.e. neither "1" nor eyebrows are actual in this Haiku; both disappear.

291. Across summer river
a bridge is set
which has a wooden barrier
Wooden horse. You can walk across a summer river. Can't use bridge. Desolate
and empty heat of summer day. No one coming by anyway. No difference whether
there is a barrier there or not.

292. Courtesan (of the highest grade)
Mid-day nap is warm
gold screen.

Funny joke, courtesan stays up most ~~xxx~~ of the night.

293. The coolness ya
in the brightness of the moon
pure white sails

294. Shisendo (temple for Buddhist Kuno)
Born in its bamboo
the flies are cool
too baffling. perfect calm and coolness; such as could make flies become
cool. Flies usually mean hot and uncomfortable. With coolness there you can
see the Neither/Nor. Flies are cool. NO BALANCE.

295. Nara round fan (the sort you can't fold)
In the Osaka rains
the crimson runs
Nara is mountainous, very little rain. Such a fan lasts all summer in Nara.
Now it is Neither/Nor because something happens which is not a question of
exercise in power and its results.

(dl-113)
The mistake was to put the fan in improper circumstances. It is perfectly good
in dry Nara, brought home to a rainy place, it runs.

296. The sushi stone's (cool food: suchi is cold rice dish)
owner Kyoroku's Kyoroku is Basho's disciple)
haiku pupil

297. In the stone room
the fan was forgotten
Fuji pilgrimage
after the fifth level it gets very cold climbing Fuji. Little stone resting
houses; coolness made person forget fan which was necessary during early stages
of climb.

298. This year again
the new tea was sent
in the same jar.
monks send tea to a person. Somehow, through a yearly visit or so, he gets his
jar back; each year sends a New Year's gift of tea -- in the same jar. Such a
year after year occurrence is too disruptive for power manifestations; therefore
it is Neither/Nor.

299. Water bug (horse) such as runs on water
a floating yellow flower
is chasing
Neither/Nor - such a bug, walking on water, seems beyond nature -- eerie
quality. Small yellow flower of willow tree. Neither/Nor motion of a flower
carried along by the current and the strange feeling of the insect as it shoots
along the surface.

300. The water bug (horse)
This year we didn't till (= verb)
the deep rice field kana
Now it is just a deep pond - no rice - and the waterbug. Strangeness of their
motion gives force to the kana.

(dl-114)
(next assignment: "almost autumn DAI" - 5 haiku on Autumn is near, or Summer is
ending. From the point of view of Haiku - sp - i.e. according to Japanese
calendar - Autumn begins August 8th this year (1959). Wheat and rice are
harvested by now.

INDISPENSABLE REQUIREMENT FOR HAIKU: YOGA
Haiku impells one to practice Yoga; by the pressure of the desire to write Haiku
one will invent YOGA.

1. ONE POINTEDNESS
2. CIRCLE
3. BIG AND SMALL
4. RESPECT

All formal occurrences in
Yoga training.

YA and KANA are in the YOGA character of HAIKU. This is a very advanced part of Yoga practice. Like contemplation of the circle. Ya and Kana: question of Yoga practice of breathing. Most important point of them. If you've grasped it, you've solved the yoga of breathing.

YA is the Outbreath
KANA is the in-breath
Neither/Nor is when you are not doing either.

BREATH IN - $\frac{1}{2}$ pause (n/n) - BREATH OUT - $\frac{1}{2}$ pause (n/n)

All are equal. That's where Ya and Kana really are. Understand breathing. Why breathing is investigated in Yoga. Breath out goes about 8 inches. Solid shaft of power. Holds together. In-breath = tenderness. Neither/Nor equals circumstance which has to be when there is no breath at all. Neither/Nor looms more. In suspension of breath everything grows a little large. Power is conserved (sp see p. 71 above). In and Out breath are identical. See Oriental pictures of men and women strolling.

(dl-115)

In like a bamboo broom.

Ya - out - about 8 inches

Have to be together. (Kana points to the moon) (sp- here is a lack of correspondence to the trinity outlined in the Garland of Letters; see p. 71 above)

Ya garments in pictures = sky

Kana garments equal earth

Remember the in-breath; it makes the out-breath.

Rermice = Bats

Summer grass haiku:

Summer grasses Ya
in the air over them
a small hawk

The idea units in this class haiku have acquired immense power. The middle line is empty. Similar to:

A ship off-shore
sends a boat in for water
summer grasses.

Way in which middle line works. Gives blunt actuality to the whole thing. You see the way they are separated there. Ya is a force moving down - therefore you can't put it at the end of a Haiku.

Ultimate nature of breathing: Ya is right nostril - out
Kana is left " - in

Break away π in your haiku from the sense of personal impression. Elements must be unrelated to any person. Haiku begins when such overtones have disappeared. Get the right frame of mind when sitting down to write. You write in single episodes which have no play.

Just like Herrigel (stupid book) trying to aim arrow. As long as you do that in the Haiku, you won't get any hits.

HILL PINCKART LECTURE on DAI AND CALENDER.

Before any system exists, how does creation start? The very start is a single point called a Bindu (sp - Sanskrit term; see Garland of Letters). There is only Shiva = Power.

The Bindu is the point at which Shiva and Shakti are together, undifferentiated (dl-116)

Three transformations take place. First is Bindu = power; second is Imposition

Students' work; see weaknesses

XXXXXXXXXXXXX
English B.A.
XXXX

1. Wild geese ya * Now obscured, now freed - the luminous moon.
2. Into the whirlpool * a basket of cherry-petals has fallen * ~~now~~ this moonless night.
3. Spring wind ya * The letter-carrier starts to run * down a green hill
4. The fishing village * its seaweed wrapped rice * summer coolness kana ~~sushi~~
5. Over hill after hill * move these cloud mountains ya * Horseback journey.
6. The fresh air between * the taxi and the doctor's * Almost Spring kana
7. In the bath house * were arranged the first * plum flowers.
8. At a journey's end * the ~~far~~ ferry on the ~~far~~ side. * First moon of
9. Peach-flower mountain * This is a world of * endless depth kana
10. Met at an inn * seafarer and wayfarer * the Autumn wind.
11. Deep grass ya * How many butterflies play * where no one is.
12. Spring mist * and blue mountains * just as of old.
13. On the lily-pad * sleeps a butterfly. * Goldfish kana
14. Chrysanthemums ya * Amongst countless petals the world * grows intoxicat
15. By the bamboo grove * a bonfire; its smoke ya * The sun at noon.

Klopt niet in
engl. met
andere systemen

SHIKI-HAIKU-7"

of name, number, and form -- consciousness (sp. see page 71 above) Shiva experiences a ripple, thrill, desire: desire to know itself. Shakti helps this along; she blots out things from the mind. Limits it, and all definitions. She begins to operate in the form of MAYA. Blots out things in order that things which remain can be described and known.

Shakti has negated herself so Shiva can look on her and can say (3rd state) I am "object"; she is "subject" (sp - sounds backwards in any sense in which Shiva and Shakti are not identical; he is the subject; she becomes object)

stage 1 - Bindu-Shiva	undifferentiated POWER
stage 2 - "I"	consciousness (name, number, form)
stage 3 - separation	separation - I and other

She begins to operate in the form of MAYA. Blots out things in order that things which remain can be known. Shakti is acting as MAYA in the process by which separation occurs. (sp - Maya - illusion, world of body & mind projected on the reality which is first veiled by Maya) Eventually this creates a universe. Mind, the 5 elements: Samsara (wheel of life, round of births and deaths, region outside nirvana). Mind, ether, air, fire, earth, water. There is no "I" and "Other". Only Maya makes it seem so.

SHAKTI is analyzed in terms of a system of 6 lotuses

1,000 petal lotus.

Shakti takes the form of Kundalini and descends through six lotuses

Earth

Universe is in complete form. Kundalini sleeps at the bottom coiled around Shiva - lingam (Sanskrit = phallus) - root form of the shaft of power. YA. Coiled around it as KANA. (presumably Kundalini or Shakti is "as Kana")

To see things as they really are, the false system has to be reabsorbed. When the Kundalini rises to 1,000 petal lotus the world appears without delusions. (dl-117)

1,000 PETAL LOTUS

White, head-down, filaments red. Above it is Bindu: Universe having been reabsorbed appears in its perfect, real form. This is the task of YOGA. The universe appears as a jewelled island in a honied ocean.

SHABDA (sp spelled elsewhere Sabda) is the Sound-Body of Shiva MANTRA is its manifestation.

Haiku DAI are the 1,000 petals of the lotus. YA and KANA are manifest in the form of DAI in these petals. Haiku is one word and always the same word because it is a leaf of the lotus.

In Haiku and in the DAI and in Idea Units. Same tone which is implicit in description of 1,000 petal lotus. Cf. Woodroffe. (sp - probably the work on Kundalini Yoga rather than Garland of Letters) In this realm there is everything in its most real form. On each petal there are all the letters - 20 times.

Unusually appropriate word. Heart Lotus is the crucial point. As on the lotus starts to become differentiated sound. Sound form is very crucial at this point.

At the base there is SHAKTI = vibration. . the root or seed of all things. It said to be root or seed of everything that takes physical form.

At the heart Chakra (=lotus) the sound takes a critical form; it differentiates and finally emerges as spoken words. But YA and KANA sound are always together and it is the duty of the Haijin to show this fact.

THE DAI

Japan is the easternmost country. Source of the Sun (the same means.)

It is so for the whole world: cf. the international date line. (dl-118)

SHIVA AND SHAKTI

Two seeds - both are in the same sheath and equal ONE. Remove the Sheath with MAYA. Then the seed splits apart: 1 seed = SHIVA

1 seed = SHAKTI

SHAKTI does what she does for Shiva as a sort of PLAY. Feeling of blissfulness and desire. This is the essential quality of the formation of the universe system and equals HAI. (cf. Homo Ludens -- sp this latter probably a note of dl)

THE SUN IS SHIVA/SHAKTI

SUN = MOON + FIRE = SHIVA + SHAKTI

cool heat

In any calendar Sun and Moon (cold and heat) have to play a strong role. In a vital country there has to be an accurate calendar. You have to know what is going on. STUDY THE MOON CALENDAR.

The Haijen and Japanese calendar is a combination of Sun and Moon. Every month begins with the New Moon and ends with Old Moon. Solar year begins 15 degrees before the Sun enters Capricorn. In Japanese that is the sign of the Rat. Solar year is divided into 12 parts and then subdivided into 12 more. Each month begins in the first part of a zodiac sign. Also divided into halves. 0 degrees and 15 degrees of each sign of the Zodiac. There are inequalities of the Sun and Moon Years. Every three years an intercalary month has to be added to the Lunar Year to help it catch up. Every year a calendar is published in a print in Japan. People are told which Lunar months have been decided to be long and which short. The long months are announced by hairs on the chest of man. The short months are in the chrysanthemums of the lady's garment.

(dl-119)

In the particular print we examined: Shakti does the delightful work of showing Shiva the world. She is black because she blots out things. Shiva is crystal.

There are about 3,000 DAI

Five Seasons: Spring, Autumn, Summer, Winter, New Year Season (first five days of first month).

New Year Season - that time in which you do the ordinary things for the first time (of the year). Thus you try to do them in their most perfect form.

ANOTHER LISTING OF WHAT A HAIKU IS SEEN AS A SYSTEM OF YOGA

As a total system of Yoga.

1 - Purity - haiku writing compels this

2 - Big and Small: the nature of matter. Alternate them until you see what is really there

3 - Respect: comradeship, one branch of respect.

One-pointedness: EKA-CITTA: Ultimate point, only purpose of Yogi.
Haiku is a moment of Eka-Citta. Implied in the fact
that the Haiku is only the DAI and nothing else.
DAI is the final answer. Haiku takes these practices at their ultimate point.
Thus press on with the DAI.

- 5 - Circle: Concentrate to grasp the idea of the Circle. Until it becomes
burnt in your memory process. In Haiku we have the ultimate
point in this process too. Haiku shows the circle in its
ultimate dimensions.

3 The infinite dimensions of the circle. We say every idea unit
impinges on every other point, etc. unlimited.

- 6 - Breathing: Starts and ends with breathing. At the final physical
achievement, Eka-Citta is breathing. This is shown in the Haiku
as the problem of YA and Kana.

The ultimate purpose of Yoga (and the Haiku) is to hold the mind in Eka-Citta.
One can do anything one wants to do better. Learning the Haiku makes you a
better actor. The Renga shows the same point, and also, what can be developed
from it. Renga starts with a Haiku and shows the developing, unfolding of the
consequences. The developments are unlimited. Renga takes in all the arts,
trades, etc. (dl-120) *all the arts
are equal*

Second floor, right place for a restaurant to be. Old custom, can be observed
in this country. Restaurants on second floor not ~~much~~ so much because it is
cheap, but because it is more elegant place for such an establishment. *2nd floor*

All of you should aim to write better Haiku than Kyoshi. He is not very good
actually, not the master Shiki was.

Page of English Haiku will help you to criticize Haiku. These Haiku were written
by the first class and proved helpful to them. None of them are very good --
half way haiku; but they will help you.

8, 11, and 13 have to be discarded. The DAI is not distinct enough
15. needlessly obscure and involved in its structure.

1 - 5 and 10 and 14 manipulate ideas too much; they are setups for effect. *Just*
a prop.

6, 7, 9, 12 still to be considered.

12 has a strong sense of sound, but no valid use of Ya and Kana. It is a N/N.
N/N has to be curiously enlarging of the force of the elements. Somehow they
have to get bigger. It is a KU, but not a Haiku.

#6 - sound structure is too plebian.

#9 weak sound structure in middle line. not valid enough on sound.

#7 - best - Perfect sound.

N/N Things get larger in a funny way. It is not a good Haiku, but it is the
best on the page.

HOW TO EXERCISE JUDGEMENT:

- 1 - DAI
- 2 - Certainly Ya, Kana, or N/N
- 3 - Is it genuine, not a set-up
- 4 - unique sound structure for what it aims to do.

HERE ARE SOME USEFUL HAIKU WRITTEN IN THIS CLASS:

Fireflies ya
the papyrus outter's boat / Hastens home.

A look of forlornness
they have, the old picture-books
Worm holes kana

Thunder ya
back at work a spark
glanced from the axe

The smooth lawn
terminates in lilies
a butterfly's haste

Summer grasses ya
Yang Twei Fei and Osen
Their worlds remain

(2 famous beauties, one a courtesan in cou
the other a courtesan in a tea house)

TEN JAPANESE HAIKU ON EARLY AUTUMN

301. Autumn is near
Morning glory flower
two of them open (a very accurate flower. By Haijen's caler
Autumn)

302. Autumn is near
the almost-Autumn lake it embraces
Hakone kana

Lake shows the effects of Autumn before the mountain. Hakone is a high Mountain
pass below Tokyo. One side is a bay, the other the lake. Both the above X

303. Tame bullfinch
has stopped singing
Autumn is almost at hand.

304. For one cent
fifteen eggplants ya
Autumn is near

305. Night after night
lightning flashes
Autumn is almost at hand

Lightning is Autumn Dai. Thunder is summer Dai. Lightning without Thunder.
(dl-122)

306. In big drops
and little drops, the rain ya
Autumn is near.

307. Autumn is near
The goldfish were taken keri
by the cat.

Sooner or later this always happens. Takes a long time for the cat to notice the
goldfish set out in early summer. By autumn the cat has usually eaten them.

308. Autumn is near
Yellow strips have come out
in the leaves of the coxcomb
Bushy red flower. Flower doesn't come out until September.

309. Bluer and bluer
the monk's head ya
Autumn is near.

Low Rhine Haiku Effort

LRH

SHIKI-HAIKU-92

In summer time the monks study their own personal subjects. Hair turns the head blue. Studying, they neglect their tonsure.

310. Autumn is near
Morning at the inn
Noses are cold.

The next page investigates the question of the LARGE RANGE OF CURRENT THINGS IN HAIKU

311. In the newspaper
to be seen ya my native village's
first icy rain
How can you use newspaper in Haiku? Idea unit must be used precisely to its real character; you can use anything. Ya is used as an exclamation point in this haiku.

312. Sparkling Breeze (spring DAI)
Seven league beach
its trolley car kana
Drollness is clear. Clumsy, tireless feeling, absurdity of trolley cars.

313. ~~XXXXXX~~ Mantaro - very active Haijen, still alive (1959)

Fishing equipment
for sale, how it feels like summer ya (dai)
The department store (dl-123)

Japan is famous for its department stores. Quiet places. In some suburban spot usually. Brilliant achievement of the DAI. Everything is valid, but he has found a set of things which give a poignant sense of the DAI.

314. wrote this Haiku in New York in 1923
The iceman's
damp change
receiving kerl

Crystallizes the idea of New York in summer.

315. female Haijen. Went to Tokyo to live in 1930 (--Aiko)
Beginning to get accustomed to the house
going out to buy chrysanthemums
the night is cold kana Dai
City Haiku. Easy achievement

316. end of World War II. Tokyo bombed out. Mantaro went to the coast. Winter of 1945, after the occupation.

The winter surf DAI
its sound "yesterday forget it,"
is what it says.

Don't get bogged down int the emotional feeling, it conveys the DAI, that is all, that is the essential. On the other hand, the war is connected.

317 Seishi -- very good haijen
The cranes
with their hands raised they stand
The ocean is Spring.

Yokahama. Cranes not being used. Less satisfactory haiku. Difficult to solve the real content of these things. Number 311 is a flawless attempt of what these have to be.

318. good effort
Down came
The paper airplane ya / Spring mud.

SHIKI-HAIKU-93

319. In the late spring rains
the post is late
a mountain abode
total grasp here.

(dl-124)

311 and 319 are very good, not as amateur as the others.

320. In the midst of a heavy downpour
bus on schedule
starts out.

Principle masters of haiku in Shiki's School and the Development of the 20th Century Haiku:

Many people followed Shiki. Understood what he was trying to do. Japanese literature found itself related to types of journalism; Haiku came into being through the newspapers and magazines. All Japanese newspapers tend to have Haiku sections. Magazines have been more important in the development though. Today there are current more than 150 Haiku magazines.

Shiki's school failed ultimately. He tried to find a method whereby anyone could write a Haiku now and then. Attempt to make it possible for the whole of Japan to partake. To a vague degree it did happen. Owing to the journalistic effort, and the effect it had on the haiku, this didn't come off. Literary people emerged involved in promotion of haiku. This is a fatal tendency. With the emergence of the magazine in the 19th Century in England, such as Gentleman's Magazine, there also was an invitation to the readers to submit poetry. From that point we can trace the decline of English poetry.

Shiki with all his limitations is surely a Haijen. Kyoshi is not, he is a clever literary person. Kyoshi never fully understood what Shiki said.

Friends and Associates of Shiki:

KIJO - a little older than Shiki

The demon fortus

Kijo was a private person: wrote a strong form of Haiku

321. The butterfly
being chased by a horsefly (dl-125)
got away kerl

implications are that he's a better Haijen than Kyoshi. Plainer than Kyoshi. Don't be deceived by the "constructed" emptiness of Kyoshi's haiku.

322. Remaining snow ya the DAI
it blows with the sound "go go"
The pine tree wind

323. Smothered fire ya (charcoal tends to smother itself)
the things that come to mind
all of them Chinese poems

Grand haiku: difference between Haijen and Editor

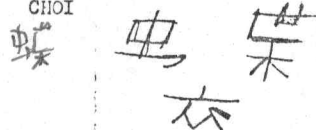
324. The coolness ya
a white garment through which can dimly be
the purple garment on the monk. seer



1869-1938

325. Heavy snow ya
to the outhouse to sleep comes
the blind dog.

CHOI



CHO = Butterfly

I = Garment

Distinguished by straightforward manliness

326. Chasing a bee
speeds the sparrow ya
the grass is misted (spring DAI)

327. On an old road
when I turned to look back at the person
it was a scarecrow kana (scarecrow - Autumn DAI)

328. The fire alarm (winter DAI)
My Fukagawa wife (mistress)
the night I was visiting her kana.
Fukagawa - cheap section where he keeps a mistress.
(dl-126)

329. First Thunder (late Spring DAI)
forlorn with pillars
the great imperial meeting hall.
Emperor's greeting hall in palace. Large and spr splendid room. Audience hall.

330. Without taking an inn,
travellers are there too
the myriad arrows kana
DAI = myriad arrows. Spring. Formal meeting for archery. Night, by torch-light
they shoot thousands of arrows until morning. People interested in the arts of
war have travelled for days and move right into the meet without taking a room..

HAGIJO - female haijen; considered the greatest of women before 1910.

331. Someone to wait for
no one; using hands for pillow
Spring night.
hands behind head in nonchalant position. JD = woman, appended after a name

332. Over the umbrella
there is a faint moon 3月ありぬ
spring snow
woman's haiku -- just toward dusk, when moon is pale. Describing Spring snow.

333. Everyone fast asleep
in the forlornness it lights
the firefly cage.
Savor the difference in the haiku by women

334. The old woman having died
the old man is breaking up
mosquito smudge kana
young woman of the family would naturally be the one to take care of him.

(dl-127)

SHIKI-HAIKU

335. Bein, born as a woman named Hagl - is the first line
by name of Hagl
being born a woman
Star-Festival

SEISEI -- influential Haijen until the end of the 1930/s

Any competent master is different from any other master.

336. The turquoise sky
its depth. A dragonfly
is a little thing.

Sudden impression that Kyoshi didn't have the essential things. He's much more ponderous. (336 is by Seisei)

337. There are icy showers
among the drenched chrysanthemums
the mild warmth of the sun.
intermittent rain, heavily falling, almost hail.

338 - Yabu-iri is a New Year's DAI. On that day the servants leave their place
of employment to visit their homes.

"Going into the Grove" person
When she sleeps there one night
"my house" kana

(that is what Yabu-Iri means, what
the holiday is called)

She gets the feeling of "my house" from one night at home, although she lives
the rest of the year at her masters house.

339. Five or six houses
among their chrysanthemums fallen leaves
a post station.
small town on a post road.

340. In order not to forget
the many notes scribbled down ya
The old calendar.

Day is one of disposing of the old calendar.
(dl-228)

Lightning - an autumn DAI

"I don't intend to thank you for attending this course, in the least. It is not
proper for a course in Haiku, although it is customary in other courses."

SHIKI's haiku very accessible. It fell into the hands of literary people. Even
in that there was a partial triumph of Shiki's idea. Even non-Haijen could
haiku. Nevertheless, the pressure of this bad element began to weigh on them.
Haiku became a thin trickle of real stuff among a lot of junk. And, they had
no way of discriminating.

PERIODS OF THE SHIKI SCHOOL: 1895-1905 - best period
1906-1925 - good
1925-1940 - very debased
1940-1960 - even more debased.

Each year more than 250,000 haiku are published in Japan. Only a very small
percentage of them are real haiku. Half of 1% could perhaps be called so.
They have a method of making it possible to sort out the good haiku. The haiku
appear for the most part in magazines. A board is formed of 4 to 6 people. They
read over all the haiku printed every 3 or 4 years and cull 10,000 of the good
ones. This collection is then published.

mixmixmix

Out of the 10,000 of the first volume, 1/3 were good

2nd 1/4 etc.
3rd 1/5

In more recent volumes only about 15% are good. However, nowadays, getting 1,000 good haiku out of 10,000 is a good effort.

Method of publication: book is divided into sections: Spring, Summer, Autumn, Winter, New Year. Each of the five parts is divided into the same divisions:

- a) Heaven - haiku on celestial phenomenon (e.g. Autumn Dai of Milky Way, Lightning etc.)
- b) Earth - Haiku on mountains, ocean etc.
- c) Time - haiku on "beginning of Autumn", "nights get cool" etc.
- d) People - haiku on folks, Star Festival etc., special seasonal food. (dl)
- e) Animals - on beasts, birds, fish, insects 12
- f) ~~XXXXXXXXXXXXXXXXXXXXXXXXXXXX~~ Plants - on grasses, flowers, etc.
- g) Miscellaneous - a brief section. Haiku which have a long explanation connected with them. Autumn Haiku which just say "Autumn", which is not a DAI, basically speaking.

MASTERS OF SHIKI'S SCHOOL

GETTO and YAEZAKURA - both operated through the whole thing. Both born 1879. Both studied with Shiki. Getto died in 1945; Yaezakura in 1949.

341. "tsuyu" - fifth month rain. Rain in the early summer. Some years it doesn't rain at all. that is called "sora-tsuyu" - bad for farmers.

Rainy season Dai
morning after morning
it shows itself heavily clouded keri

342. Needle like
flames he spits out keri
the serpent's tongue
study this as an example of small, the first as an example of large
Large and small in terms of dimensions of time too. half a month in the first, to a fraction of a second in a second.

343. The electric fan (dai)
stopping it we conversed
night rain

344. Young maples (Dai, early Summer)
a mountain of wind and rain
it has become keri

According to Haijen's Calendar: SPRING - Feb., March, April
SUMMER - May, June, July
AUTUMN - August, Sept., Oc.
WINTER - Nov. Dec. January

(sp - New Year's season about 1st days Feb.)

345. One day at Nara
Cold Buddhas
and plum blossoms early spring DAI
(dl-130)

346. Spring wind ya
under a large tree
talk about dreams

347. The grass door ya (of a "little" house)
while the mouse was away
the spring wind

348. The road across the summer moor
all along it
grass is cut keri

349. The odor of the trout (summer DAI)
a gust of rain has passed by
Lily flowers
(a very difficult haiku to grasp)

350. Dragonflies ya
even thicker than the minnows
they are flitting

Masters after 1920 -- presently they are becoming the principle ones:
TATSUKO (greatest living female writer of haiku, 2nd daughter of Kyoshi)

351. Great temple's roof
the way it buckles up and down ya
Spring rain

352. A single tadpole
its nose pressed against a pier
is resting
tadpoles are almost moving, but pressure of pier quiets him.

353. The automobile
when it has passed, in the dust it raised
an Autumn butterfly.

354. Lady-flower (one of the 7 perfect Autumn plants, umbrella-like
at a little distance off and yellow)
The man-flower (same sort of flower, only white)

355. The grass is deep
Low down in it there are insects
that are singing.

(dl-131)

SEISHI - wrote in the 1920's. Greatest of the new Haijen. Studied with Kyoshi. Haiku is weaker than his teacher's. Represents a real effort of devotion and insistence and was achieved at a time when everything else was getting very bad. Pathetic thing - 1942-45 haiku were mostly good because Japan was cut off from Europe and America. It was a great help to Seishi's haiku. With the end of the War, and the Occupation, the haiku continued its decline.

356. A sudden shower has come
the cicada with both eyes wet
is singing.

357. One horn
it put out and it went
the lightning (dai)

358. It was a moonlit night
and on me there fell and clung
a flake of snow.

Sept. 20 will be the Great Moon by our 1959 calendar.

352. The moon sank
it became a dark night
bridal-ring insect -- (insect makes a noise like a bridal ring of a horse)

360. Licking up sand
the dog, how far away he is
the Autumn beach.
We started with a haiku on a dog, and we end with it. I have given you 360
haiku, one for each day of the year.
(dl-132)

Back to the beginning of the course: What is Haiku?

Haiku 7 haikai 7 hokku

Hokku - 1st KU of a 100. From Ren-Ga. The Ku from which things emerge. All poems less than 5 lines, shorter than a tanka, are called a KU. Not quite a full statement. Tanka itself represents the shortest full statement. Hokku is the K which produces, emerging; producing - term for explosion. Produces its own sphere. KU is the productive point.

HAI has oblique allusion to "limitless" vessel. Never-ending vessel. Ren-Ga is never ending. Absolutely indispensable to haiku, this "exploding", productive quality. Has to have the possibility of unlimited emergence from it. (sp - see Tattvas in Garland of Letters - reconsider SP's ideas that the series of Legends in the Legends of Good Women is in fact a series of tattvas)

This is of SUPREME IMPORTANCE

The Noh Play - Shoji - describes this. See Fenallosa's translation. (in THE CLASSIC NOH THEATRE OF JAPAN by Ezra Pound & Ernest Fenollosa - New Directions paperback)

KU - grammatical x term; shortest unified division of language after the word.

Divisions: Letters (in classical languages actually syllables)
Word - syllables exercise related force on each other
Ku - a few words make a statement of the briefest description
Sentence (pada, as in Dhammapada)

Sanskrit grammar has to be accurate analysis of matter, of the structure of lar organisms. (sp - see in Garland of Letters chapters "Eternality of S'abda, "S'abda as Language", and "Natural Name"). Intensely realistic forms of language. KU means in the formation of grammar only.

KU - first sphere at which things can stop. Later given words in Arabic philosophy, called a "station". A point at which one can stop and see everything complete and entire. See everything consistent to the viewpoint of that static Has its own aura. Point through f and from which you can see everything.

See LANKAVATARA SUTRA VI for a KU
Lankavatara Sutra - 1st Chapter. 108 questions are asked of Buddha. 108 Ku - the Buddha answers

A statement concerning emergence is not a statement concerning emergence
enduring enduring
characteristics characteristics
momentariness momentariness

etc. (dl-133) for self-nature, void, anihilation, mind, bliss of the present world, noble wisdom, lands, atoms, water, clouds, nirvana, etc. Also saying: a Ku of water is not a Ku of water.

This is a basic place in the Sutras on the term "KU"

Three Steps: 1 0 the Question;

SHIKI-HAIKU-82

Lankavatara Sutra

prose vs. poetry

SHIKI-HAIKU-82

- 1 - The Question
- 2 - The questions transformed, rearranged and tersely expressed by Buddha
- 3 - Buddha volunteered to tell him the 108 KU which are known only to Buddhas. This grasp is possible only to Buddhas.

What Mahamati (asker of the questions) discusses is the province of prose, history, fiction. That is as far as he can get. And that is the order in which he puts things. Buddha's answer puts it into the order of poetry.

to See the Difference between Prose and Poetry read this sutra. Final Step - transcends the rest. This form is the Haiku. More important than the first thing. Only open to Buddhas. That is the essential character of KU.

HAI:

Statement not about a person.

Playful.

To ramble.

Wandering about is very important. Saynasin - very high point; it is the ultimate point, the life at which everyone aims. To write a haiku you have to be a Saynasin. It belongs to the highest sphere of haiku, being a practice of yoga. Shiki tries to get you to reach these moments which are immanent. This is what is solely involved in writing a haiku.

But the terms are identical: only a Sanyasin can enter the sphere of Hai-delight of the total Yogic function and practice. It is the conclusion (dl-134)

POSTSCRIPT:

Autumn Moon (DAI Haiku: 361. Getting out of the boat
in the moonlight to stroll
a pleasure quarter
courtesans' section in the suburbs, usually on a river or a bay. They usually have a boat service.:

362. Brush and inkstone ya
on the moon matting
set
matting spread for moon viewing
363. The boatman finally/put on his straw raincoat and hat
rainy moon kana
speaks of rain and spells of clear; people have taken to a boat to view the moon;
common in Japan.

364. Rain-on-moon-night
Munching dumplings
Chess kana
365. The bright moon ya
in the cobweb & the spider
can be seen to move.

366. The bright moon ya
To the gate holding a rabbit
I went out
367. From the outer fringe

XXXXXXXXXXXXXXXXXXXX

367. From the outer fringe
it starts to crumble, the banquet ya
The moon rises

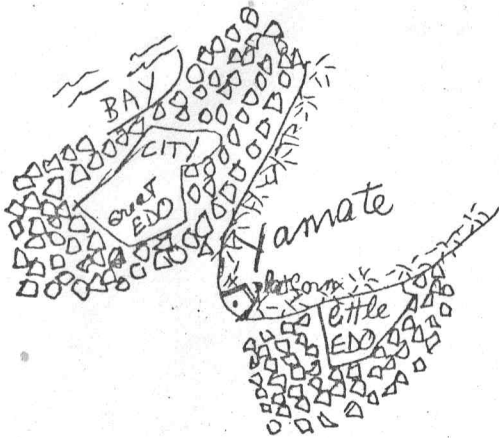
368. The bright moon
from amidst the waves
It rose keri

369. The bright moon ya
comprised solely of Buddhist monks
a haiku meeting.

(dl-135)

370. Great Edo's
Yamate, Little Edo ya
A moon viewing platform

Yamate is a mountain spur which divides off the city of Edo in Great and
Little Edo.



no more than
game painting
[signature]

1. The Koso river
is angry; the Koso mountains
are smiling.
--Meisetsu
2. Butterflies
yellow, yellow, white
three of them kana
--Shiki
3. In a forgotten
flowerpot a little tree has blossomed
the spring sun kana
--Shiki
4. The mountain is opened
thirteen provinces of
perfect weather.
--Hekigodo
5. The second stage's
rain; the fifth stage's
hail kana
--Heki
6. Little cloth parcel
my wife's night purchase
of a melon.
--Kubonta
7. Evening-glories ya
it is just as yesterday was
today's dusk.
--Hason
8. November wind ya
the fire under the pot
blows out and back.
--Kanko
9. On a tea-kettle
set upon ash-smothered charcoal
a fly asleep (keri)
--Hoshi
10. Still clinging to a pine-cone
which is falling to the ground
the caterpillar kana
--Koson
11. In the spider-web
a butterfly's withered corpse
how pathetic.
--Shiki
12. Morning-glories
while ~~he~~ the brush sketched them
they shriveled keri
13. Shiki
13. The summer shower
beats down on the very heads
of the carp kana
--Shiki